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1878
Mar. 26
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CATALOGUE

OF

THE SIXTH AND CONCLUDING PORTION

OF

THE CELEBRATED COLLECTION

FORMED BY

HENRY G. BOHN, ESQ.,

Of North End House, Twickenham,

COMPRISING

A CHOICE ASSORTMENT OF

FOREIGN PORCELAIN

In all its varieties, from the earliest periods to the commencement of the present century,

Including Dresden, Berlin, Vienna, Carl Theodor, Frankenthal, Höchst, Bavarian, Brunswick, Bohemian, Polish, Swiss, Russian, Danish, Dutch, Belgian, Venetian, Neapolitan, Doccia, Capo di Monte, Le Nove, Buen Retiro, &c., &c.,

MANY OF THE SPECIMENS UNIQUE;

ALSO,

NUMEROUS BUHL, MARQUETERIE, AND OTHER CABINETS

IN WHICH THE COLLECTION HAS BEEN DISPLAYED:

Which will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

L. 38188

On TUESDAY, MARCH 26, 1878,

And Three following Days,

AT ONE O'CLOCK PRECISELY.

May be viewed Saturday and Monday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, London. S.W.*

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CONDITIONS OF SALE.

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I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale, Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the Settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

TRINITY COLLEGE
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PREFATORY NOTICE.

At the cost of much labour and perseverance, though coupled with agreeable reminiscences and the mental pleasure of research, I am now enabled to present to the art-buyer the sixth and concluding portion of my Catalogue of Pottery and Porcelain; supplemented, as a consequence, with the numerous cabinets in which the collection has been lodged. The Auctioneer's Title is so comprehensive that I need say nothing more as to the extent and variety of the Collection; but I may venture to add, in respect to its quality, that every thing in it has been bought with a special object, as an illustration of Art, History, or Manufacture, and not on the score of cheapness. In striving after completeness, I have often had to give a round number of guineas for an item of unimportant appearance on account of a rare mark or peculiarity which seemed to me necessary towards fixing a date or identifying a fabrique.

I have, as heretofore, indulged in occasionally quoting the cost price of an article, and naming the collection from which it came, a bibliographical habit for which I must again plead the excuse, that my motive has not been that of ruling prices, but merely to record facts referable to my own associations; in exemplification of which it will be seen that I have sometimes quoted the cost price of an article at a few pounds, while I have omitted others which cost and will probably fetch ten times as much. But that such quotations do not govern the buyer will be proved on reference to my previous Catalogue, where many of the fine specimens of Sèvres which are quoted as having cost from 50 to 100 guineas each, sold for about half, while others sold for more than double —and though all, I think, for less than their conventional value, I meant to sell, and left them to their fate.

In the present Catalogue, by way of explaining the great variety of marks, and for the convenience of immediate reference, I have added con-

densed analytical accounts of the various Porcelain Manufactories; which seemed to me necessary, as, notwithstanding the numerous Manuals, some of them very expensive, in which such information is to be sought, the knowledge has not become familiar, and many of their statements are conflicting. This has been a gratuitous labour of love, as it is not likely to add anything to the proceeds of the sale, but it will probably be useful to the uninitiated, and not quite useless to the expert.

This Catalogue having been compiled by slow degrees during the last twelve months, sometimes at long intervals, and without any stringent order of sequence, the descriptive phraseology for precisely similar objects is not uniform, as will be perceived; but my formulary is not intended as infallible; I claim nothing more than an intention to be accurate, and hold myself irresponsible for shortcomings of every kind.

Whether in my eighty-third year I shall have courage and sufficient physique to undergo the labour of graphically cataloguing my Pictures and Miniatures, which are numerous, is in the hands of Providence.

HENRY G. BOHN.

North End House, Twickenham,
March, 1878.

CATALOGUE.

First Day's Sale.

On TUESDAY, MARCH 26, 1878,

AT ONE O'CLOCK PRECISELY.

*** *The references to Marryat, in the present Catalogue, are made to his Third Edition*, 1868, *and those to Chaffers to his Fourth Edition*, 1874, *or the Fifth*, 1876, *both being paginatim the same.*

DRESDEN PORCELAIN.

Hard Paste.—This manufactory, as regards porcelain, was established at *Meissen*, a suburb of Dresden, in 1709, by Augustus II., Elector of Saxony and King of Poland, under the direction of its discoverer, John Frederick Böttcher, who in 1710 was appointed director; and this is generally admitted to be the first European discovery of true, that is, hard porcelain. Experiments had commenced about 1706 by Tschirnhaus and Böttcher (reputed alchemists), but until the oft-told story of the hair powder discovery of *Kaolin*, they succeeded in producing little else than a reddish-brown stone ware, which was polished and gilt by other workmen. Böttcher died in 1719, and Heroldt succeeded him, after which the quality of the porcelain, as well as the painting and gilding, assumed the highest character, and this was fully maintained up to and including the Marcolini period, which lasted till 1814.

The usual and most familiar mark is the *two crossed swords*, being the escutcheon of the Elector as Grand-Marshal of the Empire, which was first adopted in 1716, and is still in use, but the earliest mark is *AR.* interlaced, or, as it may be read, *ARP*, the monogram of *Augustus Rex Poloniæ*, used up to 1712, and for special pieces reserved for Royal use as late as 1720. The next mark is the so-called *Caduceus* (or, as Mons. Jacquemart suggests, the Rod of Æsculapius, in allusion to the original pursuit of Böttcher), a Snake twined round a stick, which was used from 1712 to 1715, or according to Mr. O. Morgan's note in Marryat, up to 1720. There are several varieties of the crossed swords, especially that adopted for the *Royal or King's period*, from 1731 to 1763, or, according to Chaffers, to 1770, and Jacquemart, to 1778 and even later (that is, far in the next King's reign), and this *Royal* period is distinguished by having a dot between the sword handles. The next is the *Marcolini period*, which Demmin and Marryat make 1774 to 1814, and may be right, but most others begin as late as 1796, when it is said Marcolini was *officially* appointed director; he had, however, long previously superintended; this, which is esteemed one of the most elegant of the Dresden manufactures, is distinguished by one or more stars beneath the crossed swords. Other varieties are M. P. M. (Meissen Porzellan Manufactur) used about 1721; and K. P. M. (Königliche Porzellan Manufactur) used occasionally from 1733 to 1763.

It should be added that there is much confusion in the dates, and that some of the finest pieces, especially the early ones, are not marked at all, and figures are very rarely marked.

1 An early Dresden bottle-shaped Jar and cover (fixed), painted with a bouquet of flowers on a white ground. *Marked A R.* (*Augustus Rex*, 1710–12) *in blue. Height* 7 *in. diam.* 4½ *in.*

Dresden Porcelain.

2 A black and gold Porcelain Bottle with stopper (fixed), painted with two large medallions of Rustic Courtships. *Mark, A.R. in blue. Height* 9 *in. diam.* 5 *in.*

3 A two-handled white and gold Scent Vase and cover, on a stand of four dolphin-shaped legs, painted with the Royal arms on one side, and an emblematical shield of the electoral crossed swords in red and blue and yellow on the other. *Mark, A R. in gold. Height* 7 *in.*

4 An early white and gold Teapot and cover, fastened with gold chain, painted with flowers.—*Also,* a fruit Dish of similar pattern. *Mark, the Caduceus in blue*

5 An early white Dresden Basin, with blue edges, finely painted with a large battle-piece in bistre. *Mark, the Caduceus in blue. Diam.* 7 *in.*

6 A pair of canary-coloured Cups and saucers, painted with festoons of flowers. *The cups marked with the Caduceus, the saucers with the early crossed swords in blue*

7 A yellow Dresden Cup and saucer, *the cup strongly marked with the Caduceus, the saucer with the crossed swords.—Also,* a white Cup and saucer, painted with figures and foliage; *respectively marked with the Caduceus and crossed swords in blue*

8 A two-handled fluted Bouillon Basin and cover, painted in gold and colours, with dragons and flowers on a white ground, with rustic top. *Mark, the Caduceus in blue. Height* 5 *in. diam.* 6 *in.*

9 A similar two-handled Bouillon Basin and cover, of the same pattern and size as the preceding. *Mark, the Caduceus in blue*

10 A white bell-shaped Cup and oval saucer, ornamented with detached sprigs of the Mayflower in bold relief, *the saucer marked with the crossed swords, the cup not marked*

These are soft paste, and have all the characteristics of the Bow and Capo di Monte pieces of the well-known and perplexing pattern.

Dresden Porcelain.

10* A small white Teacup and saucer, ornamented with the May-flower and roses in bold relief, *with the usual Dresden mark*

11 A white and gold Basin and cover, with borders and foliage ornaments in relief. *Marked with the crossed swords and* "B. P. T. *Dresden*, 1739." *As cited by Chaffers*, p. 563

12 A white and gold diamond-shaped Scent Vase and perforated cover, fluted sides, with raised scroll ornaments. *Mark, the crossed swords, and an impressed date* 1695, *which is a puzzle*

13 A two-handled oviform Vase and cover (fixed), beautifully painted on a white ground with bouquets of flowers—*height* 10½ *in.*—*Also*, a small oviform Coffee-pot and cover, on tripod supports, with metal tap; and a Cream Ewer, with twisted handle, similarly painted. *The vase marked with the crossed swords and Marcolini star, the Ewer with the swords and dot of the Royal period*

14 A Mayflower or Honeycomb Dresden Cup, with gilt edges and tripod supports.—*Also*, a Saucer, painted with a set of playing cards on gold ground. *Usual mark, and the letter* I

15 A two-handled bell-shaped Cup and saucer, painted with griffins, birds, and Chinese ornaments in red and gold on a white ground. *Usual mark, and* K. H. C. *in red*

16 A small Dresden Vase, on a pedestal, beautifully painted with birds, and ornamented with raised foliage and flowers in colours and gold. *Mark*, K. H. C. *in red letters. Height* 8½ *in.*

17 A Dresden Milk Ewer and cover; a Sucrier and cover, on tripod supports; a miniature Teapot and cover; and three miniature Vases, all encrusted in bold relief with coloured flowers. *Usual mark*

18 A large Dresden Bouquet of flowers and three small ones, richly coloured, suitable as ornaments for the open tops of vases

19 A barrel-shaped Tankard, with ruby scale border on a white ground, painted in front with a large medallion of the 'Ratcatcher,' mounted with a silver gilt and chased cover. *Height* 8 *in. diam.* 4 *in. Not marked*

Dresden Porcelain.

19* A similar barrel-shaped Tankard, with green scale border on a black ground, beautifully painted in pink with two females playing at cards, and a man looking on. *With or-molu hinge and cover. Height* 7 *in. diam.* 4 *in. Not marked*

*** This was bought in Vienna, and assumed to be of that fabrique, but it has more the character of Dresden.

20 A beautiful Barrel-shaped Sandbox, with perforated top and detached stand, light-blue white and gold in alternate bands, richly painted with medallions of minute landscapes, fleur-de-lis ornaments, and Royal arms of three fleurs-de-lis in gold on azure under a crown. *Usual mark, with* 74 *impressed*

C. W. Reynolds's Sale, Christie's, May 29, 1871. Lot 217. 10*l.*

21 A pair of small blue and gold Ewer-shaped Vases, painted with Apollo playing on his lyre at the foot of Mount Parnassus; and the Rape of Proserpine; in two large medallions. *Usual mark. Height* 6 *in.*

22 A white bell-shaped Cup and saucer, richly gilt and ornamented with Pompeian subjects in bold relief. *Usual mark.—Also,* a two-handled azure-blue and white Cup, cover, and saucer, painted with various views in medallions; and a similar Cup and saucer, painted with Chinese subjects. *Usual mark*

23 A pair of fine old white and gold Cups and saucers, painted with Cavalry-combats in large figures. *Usual mark, with impressed letters*

24 A white and gold Cup and saucer, painted with poultry and plumage birds in six medallions. *Usual mark, and No.* 4 *impressed. —Also,* a Marcolini Cup and saucer, beautifully painted with animals, illustrating the Fables of the wolf and lamb, and the leopard and fox. *Usual Marcolini mark, and* 3 *in red*

25 A beautiful lilac and gold Cup and saucer, finely painted with Coast-scenery in two medallions. *Usual mark, and* 3 *in red*

26 A Pair of Dresden Egg-shell Cups and Saucers, painted in pink and gold with Chinese figures and flowers in medallions with Arabesque borders, each piece bearing the arms of Clement Augustus, Archbishop of Cologne (circa 1739). *Not marked, but according to the following Lot it would be* K. P. M.

C. W. Reynolds's Sale, Christie's, May 29, 1871. Lot 221. 11*l.*

Dresden Porcelain.

26* A very fine oval Sucrier and cover, of similar pattern, and painted like the preceding with the Arms of the Archbishop of Cologne. *Mark*, K.P.M. *above the crossed swords, in blue*

27 A white and gold Marcolini Cup and saucer, beautifully painted with a landscape medallion and broad arabesque borders on a black ground

28 Two early Dresden fruit-shaped Compotiers and covers, painted with bouquets of flowers and broad claret and green borders, with rustic handles. *Usual mark*

29 Three bell-shaped Marcolini Cups, covers, and saucers, with maroon, green, and gold borders, painted in flowers. All of the same pattern

30 A pair of beautiful Cups and saucers, lake ground, with gilt edges, painted with Seaports in six medallions, two of them inside the cups. *Usual mark*

31 A fine two-handled maroon and gold Cup and saucer, richly bordered, and painted with landscapes and figures in three large medallions. *Usual mark, probably* 1739

Bought, R. and L., September 21, 1869. 6*l.*

32 Two fine Marcolini Fruit-dishes, with broad concave and perforated borders richly coloured and gilt, the centres beautifully painted with pastoral subjects on a cerulean blue ground—*diam.* 9½ *in.*

From Stowe.

33 A pair of early white and gold Dresden Fruit-dishes, with broad trellised borders in relief, painted with festoons, the centres with exotic birds. *Usual mark*

34 A peach blossom and white Milk Ewer and cover, and a Cup and saucer, beautifully painted with flowers and coast scenery in medallions. *Usual mark. Height of Ewer* 8 *in.*

35 A small pea-green and gold Vase and cover, and a scalloped oval Compotier and cover of the same pattern, beautifully painted with landscapes in six medallions. *Usual mark*

Dresden Porcelain.

36 A Marcolini Chocolate Cup, cover, and stand, pale-green ground, with gold borders painted with landscape medallions in the manner of Teniers

37 A pale-green and gold Marcolini Cup and saucer, painted with full-length figures of Hermann and Dorothea in medallions. *With the artist's mark added in gold*

38 Two pale-green and gold miniature Cups, covers and saucers, beautifully painted with landscapes in medallions. *Usual mark*

39 A bell-shaped Marcolini Cup, cover, and saucer, pale-green ground, painted in flowers. *Usual Marcolini mark, with the addition of* Bi. *in blue, and* No. 3094 *in red*

40 A two-handled Mazarine-blue and gold Ecuelle, cover, and stand, painted with six Courtship subjects in medallions. *Mark, the cross swords and dot, with the letters* W *on the basin and* B *on the stand.* (*Royal period, see Marryat, No.* 112, *or Chaffers, p.* 462)

41 A gros-bleu and gold Marcolini Cup, cover and saucer, beautifully painted with domestic figure subjects after Angelica Kauffman in medallions. *Usual Marcolini mark, with the figure* 4

42 A similar Marcolini Cup, cover and saucer, painted with mythological subjects in medallions. *Marked as above*

43 An Oval Scallop-edged Toilet Tray, on four legs, beautifully painted with pictures after Teniers in five medallions, within richly-gilt scroll borders. *Usual mark, and* J. R. 28 *in gold. Length* 10 *in. diam.* 7¼ *in.*

44 A magnificent oval Marcolini Plateau, gros-bleu and gold, with broad borders interspersed with trophies, the centre painted with a large oval medallion of Cupids holding a shield, inscribed "Des Graces et des Talents ton image est suivie; Ici tu ravis l'ame, près de toi l'on s'oublie." *Royal period, with the letters* B *and* W, *as at Lot* 40

Christie's (Davis), March 2, 1869. Lot 27. 18*l.*

Dresden Porcelain.

45 A gros-bleu and gold Plate, with broad border, interspersed with medallions of figures and flowers, the centre painted with tulips and flowers. *Royal period, with the letter* W, *&c.*

46 A gros-bleu and gold Marcolini Cup, cover, and saucer, painted in grisaille with a miniature portrait of King Frederick Augustus, with crown, emblems, and the initials F A interlaced. *With the usual Marcolini mark, and the addition of* F *on the saucer and* A *on the cup*

Christie's (A. Joseph's Executors), March 14, 1871. Lot 239. 8*l.*

47 A gros-bleu and gold Marcolini Cup, cover, and saucer, painted with miniature portraits of Werther and Lotte (Charlotte), and a Cupid in medallions within gold borders. *Usual Marcolini mark, with the addition of* W *and* A

48 A gros-bleu and gold Marcolini Cup, cover and saucer, beautifully painted with mythological subjects (Neptune and Amphitrite, &c.) *Usual Marcolini mark, and the figure* 4

49 A beautiful Dresden Cup and saucer, painted with Chinese figures in colours on a solid gold ground, the inside of cup and outside of saucer in solid gilding. *Usual mark*

Christie's, May 14, 1867 (Solomon's). Lot 443. 9*l.* 5*s.*

50 A similar Cup and saucer, from the same collection

50* A fine old white and gold Dresden Cup and saucer, painted inside and out with foliage borders in bold relief, and Chinese figures. *Marked Dresden,* 1739, *in blue, and No.* 26 *in gold. See Chaffers, p.* 463

Phillips, Nov. 14, 1867. Lot 131. 12*l.* 10*s.*

51 A richly gilt Cup and Saucer, of the finest old Dresden, painted inside and outside with views and two large shields of arms, with a coronet and giant supporters with clubs (Gog and Magog? like the ancient Glenbervie supporters). *Usual mark*

Lord Ashburton's Sale, February 24, 1869. Lot 24. 19*l.* 8*s.* 6*d.*

Dresden Porcelain.

52 An oval scalloped Cup and saucer, of old Dresden porcelain, painted on a solid gold ground with Watteau figure subjects and flowers in medallions. *Usual mark*

53 A similar oval scalloped Cup and saucer, with figures after Watteau in medallions, and flowers on green and gold ground. *Usual mark*

54 A fine old Dresden Teapot and cover, painted with Chinese figure subjects in colours on a solid gold ground.—*Also*, a Saucer and cover, painted with fruit and insects on a solid gold ground. *Usual mark*

55 A beautiful Green and Gold Teapot and Cover, and a Tea-caddy and cover to match, of the scalloped or fluted pattern, beautifully painted with figures and flowers, and the Royal arms. *Early Royal period, but not marked*

56 A scalloped oval Dresden Cup and saucer, solid gold and white ground, painted with bouquets of flowers. *Usual mark, and* 74 *impressed*

Phillips, Nov. 14, 1867. 6*l*.

57 A scalloped Milk-ewer and three oval scalloped Cups and saucers of old Dresden, beautifully painted with figures and flowers in medallions, on a canary-yellow ground. *Usual mark with the letter* S *in gold*

Bought at four different times, and here brought together.

58 An oviform Compotier and cover, with blue and gold scale borders, exquisitely painted with figures and garden scenes after Watteau. —*Also*, a basin-shaped Sucrier and cover, with similar borders, painted with Cupids. *Royal period*

59 A Dresden Cream-ewer on tripod supports, painted, with plumage birds in medallions, surrounded by gold and blue-scale borders. —*Also*, a Cup and saucer, with blue-scale and gold borders, painted with figures and flowers on six medallions. *Usual mark*

Dresden Porcelain.

60 A splendid Plate, with Two richly-gilt Openwork Borders, divided by a deep-blue and gold border, intersected with military mottoes on white shields, the centre beautifully painted with numerous military figures, inscribed "*Manœuvres aux environs de Dracha le* 13me *Juillet* 1776," *signed* "*C. F. Kühnel. 35 Jahr in Dienst, 57 Jahr alt.*" *With the Marcolini mark in blue*

This unique plate having been especially referred to by Chaffers, p. 464, and others, it seems desirable to give the so-called mottoes, which form a Quatrain: "*Que toujours armés pour la guerre, nos Rois soient les Dieux de la paix ; Que leurs mains portent tonnerre, sans se plaire á lancer ses traits.*"

61 A somewhat similar Marcolini Plate, with openwork gold and deep-blue borders, the centre painted with another view of the "*Manœuvres aux environs de Dracha*"

62 A Marcolini Plate, with a blue and gold border, the centre painted with a Chinese group of five figures in a medallion on a white ground.—*Also,* a Plate, with a broad grey and gold trellised border, the centre painted with a large classical medallion, apparently of Minerva, Flora, and Cupid. *Usual mark*

63 A Vase and cover, with gilt female figures for handles, on tripod supports, painted with groups of Cupids in pink on a white ground—*height* 8½ *in. diam.* 4 *in.*

64 A pink, white, and gold Pepper-caster and cover, the top perforated, painted with flowers, and ornamented with borders in relief. *Royal period.—Also,* a set of four shell-shaped Saltcellars, painted with children and festoons in pink. *Usual mark*

65 A pink, white, and gold Marcolini Chocolate-cup, cover and saucer, beautifully painted with classical subjects in three medallions. *Usual mark, and* F *probably for the artist*

66 A large two-handled scalloped Ecuelle, cover, and tray, surmounted by a bird and flowers in relief, and painted on a fretted white ground with eight medallions of Watteau subjects in pink monochrome, bordered with gold. *Usual mark*

The tray held to the light shows what is denominated *Lithophanie*, being shadows produced by the different thicknesses of the paste, a mode invented at Berlin for producing transparent pictures.

Dresden Porcelain.

67 A pair of old white and old Dresden Cups and saucers, finely painted with Battles and military trophies in carmine. *Royal period, and* B

68 A pair of white and gold Dresden Eggcups, with cupped stands, embossed with roses in colours. *Usual mark*

69 A small green and gold Marcolini Tea-kettle and cover, painted with plumage birds and flowers in medallions. *Mounted in gold or gilt metal. Height* 5 *in. diam.* 3½ *in.*

70 An elegant two-handled white and gold Dresden Pepper-caster or Sucrier, with perforated cover made to screw in the porcelain, painted with green borders and medallions of Cupids and festoons in rose-pink.—*Also,* a similar pair of Cups and saucers, with green scale borders, ornamented with Watteau figures and Cupids. *Mostly marked with the crossed swords and dot (Royal period)*

71 A pair of old Dresden Plates, with broad green trellised borders and medallions of birds and flowers within raised gold ornaments, the centres painted with musical conversations. *Royal period*

72 A scalloped green and gold Coffee-cup and saucer, painted with six medallions of figures and flowers, the inside of cup in solid gilding. *Usual mark.—Also,* an early green, white, and gold Cup and saucer, painted with landscapes after Teniers. *Usual mark, with the addition of* D *in blue as well as impressed*

73 A White and Gold Dresden Punch Tureen and Cover, surmounted by a Cupid, with twisted handles encrusted with foliage, elaborately painted with four subjects from Hogarth, viz. Midnight Modern Conversation, Roast Beef at the Gates of Calais, The Enraged Musician, and The Harlot's Progress. *Royal period*

The exact duplicate of this punchbowl at the Duc de Forli's Sale, March 1, 1877, produced 48*l.* 6*s.*

74 A fine old Dresden Coffee-pot and Cover, of the highest quality, white and gold, with pink scale borders and rich traceries, beautifully painted with Boucher subjects in two large medallions. *Mark,* B *impressed. Height* 9 *in. diam.* 5 *in.*

From Lord Willoughby de Eresby's Sale, May 11, 1865. Lot 568. 15*l.*

Dresden Porcelain.

75 An early two-handled Ecuelle, cover, and stand, richly ornamented with pink and gold festoons, and painted with landscapes in four medallions. *Usual mark*

76 Three fine Plates, beautifully painted in Landscapes and Coast scenes with figures, each in five medallions within pink and gold scroll borders, separated by bouquets of flowers. *Usual mark*

77 A fine old Dresden Coffee-pot and cover, with pink and gold scroll borders, painted with coast scenes and figures in medallions and flowers. *With the rare mark* K. P. M. *in blue, with the figure* 10 *in gold.—Also*, a small Teapot, and a Cup and saucer, of the same pattern. *Usual mark, and letters in gold*

78 Two Cups and saucers, with pink and gold scroll borders, painted with Flemish coast-scenes in medallions. *Usual mark, with the letter* L *in gold (probably for Lindener, a distinguished artist)*

79 A pair of fine old Cups and saucers, painted with Chinese figures and flowers in colours and gold, and minute landscapes in medallions, with the arms of Clement Augustus, Archbishop of Cologne (*as at Lots* 26 *and* 27). *Usual mark*

80 An interesting Marcolini Cup and saucer, gros-bleu and gold, painted with profile portraits of Frederick Augustus the Just and his wife

81 A Marcolini Cup and saucer, gros-bleu and gold, beautifully painted with two classical portraits in profile on a buff ground. *Usual Marcolini mark, and the figure* 4

82 A gros-bleu and gold Marcolini Cup and saucer, beautifully painted with Landscapes and Deer in two large medallions. *Usual Marcolini mark, with the addition of* B. W. *in blue, and a tree in gold*

83 A bell-shaped Marcolini Cup and saucer, gros-bleu and gold, painted with female figures and children in two medallions

84 A bell-shaped Marcolini Cup, cover and saucer, gros-bleu and gold, painted with Cupids and the Nurture of Bacchus in three medallions. *Usual Marcolini mark, with* B. W. *and No.* 4

Dresden Porcelain.

85 A similar Marcolini Cup, cover, and saucer, gros-bleu and gold, beautifully painted with subjects after Angelica Kauffman. *Usual Marcolini mark, and No.* 4

86 A pink and gold Teapot and cover, with solidly gilt spout; a Tea-caddy and cover, with metal lining; and an oblong Sucrier and cover, lined with solid gilding—all of the same pattern, and beautifully painted with landscapes, coast scenes, and figures. *Usual mark, and No.* 54 *in gold*

86* A Chelsea-pattern Dresden Fruit-dish, with a broad rose-pink and gold border, the centre painted with a parrot on a gold branch. *Royal period*

87 A large pink and white Marcolini Vase and cover, richly ornamented with projecting festoons and rams' heads on solid gilding, the sides painted with musical and social groups and flowers. *Usual Marcolini mark, with the figure* 4. *Height* 12 *in. diam.* 6 *in.*

88 An early Sucrier and cover, with pink scale and gold borders, the sides and cover beautifully painted with Coast scenes and Turkish figures. *Usual mark, and* 43 *in red.—Also,* a pink scale and gold Cup and saucer, painted with Cupids on a white ground. *Royal period*

89 A pair of Sèvres-pattern Dresden Plates, with pink scale and gold borders, painted with festoons and bouquets of flowers. *Royal period*

89* A Sea-green and Gold Dejeuner, consisting of a Teapot and cover, Milk-ewer and cover, and two Cups and saucers; all beautifully painted with landscapes and figures in medallions. *Usual mark, with* 74 *in gold and figures in red*

90 A sea-green and gold Cup and saucer, painted with landscapes in three medallions, the insides of cup and saucer of solid gilding.—*Also,* a Cup and saucer, with sea-green and gold borders, painted with two landscapes of Equestrian subjects. *Usual marks*

Dresden Porcelain.

91 A canary-coloured and gold Teapot and cover, mounted with a tulip, the sides and cover painted with two portrait figures of a Monk *holding a shield bearing a monogram, apparently* E. D. P. L. —*Also,* two canary and gold octangular Coffee-cups, painted with landscapes in medallions, and a Saucer with a rich and very uncommon perforated border, the centre painted with fruit and vegetables. *Usual mark and* 4 *in gold*

92 A canary-coloured Cup and saucer, with spiral white and gold bands, painted with roses and flowers. *Mark, the crossed swords and dot. Royal period.—Also,* a Compotier and cover, painted with flowers in Chinese fashion. *Royal period*

93 A Marcolini Chocolate-cup, cover and stand, pale-yellow ground with gold borders; beautifully painted with landscape medallions in the manner of Teniers

94 A Marcolini Cup and Saucer, Canary and Gold, beautifully painted with the Portraits of Henri IV. and the Duc de Sully, in medallions. *Usual mark, and the figure* 28

Christie's, February 24, 1870. Lot 50. 21*l.*

95 A pale-yellow and gold Chocolate-pot and cover, beautifully painted in grisaille with graceful female figures in English costume, and Minerva on the handle. *Usual mark, but possibly* Bristol

96 A curious white and gold Teapot and cover, of octangular pyramidal form, spreading at the base, painted with six medallions of landscapes with rococco handle and bird's-neck spout—*height* 4½ *in.* —*Also,* two upright square Compotiers and covers, white and gold, painted with birds and flowers. *Usual marks. Heights* 4½ *and* 5 *in.*

97 A white and gold scalloped Coffee-cup and saucer, beautifully painted with seaports. *Usual mark, and* D 39 *in gold*

98 Four fine old Dresden Plates, white and gold, the centres and borders elaborately painted with Chinese musical subjects comprising numerous figures in full costume. *Usual mark*

Dresden Porcelain.

99 Four old Dresden Teaspoons, white and gold, painted with Chinese figures in the bowls and flowers on the handles

100 A curious Grotesque Teapot and Cover, of fine old Dresden, with human face in front, the figure of a female for handle, and the neck of a bird for spout, with Chinese ornaments on the sides, all richly gilt. *Height* 6½ *in.*

*** Figured in Marryat, No. 205, p. 328, as sold in his own collection for 9*l.* 15*s.*

101 Four two-handled Chocolate-cups and covers, richly gilt and finely painted with Chinese figure subjects on a white ground, the insides of both cup and cover lined with solid gilding. *Usual mark*

These are probably of the time of Heroldt, 1720–30, when the Chinese taste prevailed. *See Marryat*, p. 328.

102 A white and gold Cup and saucer, painted inside and out with Chinese figure subjects, and ornamented with foliage borders in bold relief. *Usual mark, with the addition of "Dresden,* 1739," *in blue, and* 26 *in gold.* (*Time and style of Kändler.*) *Mentioned by Chaffers, p.* 463

103 A Dresden Ecuelle, on tripod supports, with cover and stand, painted in gold and colours with Chinese figures within scroll borders. *Marked only* 6 *in gold. Height* 5 *in.*

104 A very fine old Dresden Ecuelle and cover, with rustic handle, beautifully painted with shipping subjects and landscapes.—*Also,* a Cup and saucer of the same service, from the palace of the Doge Tiepolo, whose armorial bearings and crown are on both

Bought of L. and R. in 1869. 16*l.* 16*s.*

105 A Large Marcolini Tureen and Cover, on Four Scroll Feet, with richly gilt ram's-head handles, vine-leaf top and foliage, and festoons in relief, finely painted with Coast scenes and flowers. *Height* 12 *in. diam.* 11 by 9 *in.*

106 A pair of large white and gold Dresden Fruit-dishes and Trays, with openwork borders; painted with flowers in medallions, and the centres with figure subjects. *Usual mark. Height* 7 *in. diam. of dishes* 8 *in., of tray* 9½ *in.*

Dresden Porcelain.

107 Twelve white and gold Dresden plates, with openwork borders and medallions of flowers, the centres painted with figure subjects in German costume. *Of the same pattern as the preceding lot. Usual mark*

108 A pair of white and gold Dresden Fruit-dishes, with openwork borders, the centres painted with figures in landscapes. *Mark, the Royal period, with* 10 *impressed. Diam.* 9½ *in.*

109 A large white and gold Fruit-dish, with a broad spiral border, richly ornamented in relief. *Usual mark. Diam.* 11 *in.*

110 A small Marcolini Cafetière and cover, richly gilt in the manner of open lacework, on a deep-blue ground, and beautifully painted with medallions of Cupids—*height* 6 *in. diam.* 3½ *in.*

This has all the appearance of the Worcester fabrique.

111 A Marcolini Cup and saucer, Mazarine-blue and gold, the cup beautifully painted with a view of St. Paul's, as seen from London Bridge, the saucer with a view of Dresden, in medallions

112 A similar Marcolini Cup and saucer, Mazarine-blue and gold, the cup beautifully painted with a view of Königstein, the saucer with a view of Dresden, varying somewhat from the preceding, which shows that such views are painted by hand. *Usual Marcolini mark, with* 115 *in gold*

113 Another similar Marcolini Cup and saucer, Mazarine-blue and gold, beautifully painted with views of Königstein and Dresden, both slightly varying from the preceding

114 A miniature Marcolini Cup, cover, and saucer, Mazarine-blue and gold, beautifully painted with Mythological subjects (Pyramus and Thisbe, &c.) in medallions

Bought of D. 10*l.*

115 A Mazarine-blue and gold Cup and saucer, beautifully painted with Ruins and Landscapes, in four medallions (one inside the cup). *Usual mark*

Dresden Porcelain.

116 A miniature white and gold Marcolini Cup and saucer, exquisitely painted in Indian ink with mythological subjects, in three medallions. *Usual mark*

117 Another miniature Cup, cover, and saucer, white and gold, painted with Rural figures in three medallions. *Usual mark*

118 A Large Tureen, with Or-molu Handles, and a Cover surmounted by Cupid, and encrusted with flowers and foliage, with an oblong Tray; all with similar spirally fluted ornaments, and painted with plumage birds, roses, and flowers. *Usual mark. Diam. of tureen* 11 *in.* by 8 *in., tray* 18 *in.* by 11 *in.*

119 A large scallop-edged Tray, with indented border, beautifully painted with plumage birds and butterflies. *Usual mark, with an impressed name obliterated*

120 A two-handled white and gold Ecuelle, cover, and tray, beautifully painted with groups of figures and flowers, the top surmounted by a rose branch.—*Also*, a similar teapot and cover, painted with fruit and flowers. *Usual mark*

121 A scalloped white and gold Coffee-cup and saucer, with projecting stork handle, beautifully painted with birds, butterflies, insects, and flowers (the model of a pattern not continued). *Usual mark*

122 A white and gold Coffee-cup and saucer, and Tea-cup and saucer, with spiral lines in the paste, finely painted with Swans and Storks. *Usual marks*

123 A small oval white and gold Compotier and cover, elaborately painted with landscapes, the top surmounted by a dog for handle. *Usual mark, with figures in gold*

124 A Large and remarkably fine Two-handled Ecuelle, Cover and Stand, richly encrusted with grapes and vine-leaves in high relief and their natural colours, and painted with flowers and scenery after Teniers. *Usual mark*

Dresden Porcelain.

125 A splendid White and Gold Marcolini Cabaret, consisting of a Large Plateau, Coffee-pot and Cover, Milk-ewer and Cover, Sucrier and Cover (the top surmounted by a female bust in gold), two Cups and saucers, and two Teaspoons, all exquisitely painted with roses and flowers in medallions, and bordered with alto-relievo gems and chimæra on a chocolate ground. *Size of plateau*, 16½ *in.* by 12 *in. Usual mark, with the addition of a Maltese cross, and the figure* 4 *impressed*

126 A pair of white and gold Plates, with broad openwork borders and groups of roses, tulips, lilies, and passion-flowers, of their natural size and colours, in bold relief. *Usual mark*

Christie's, December 4, 1873. Lot 52. 14*l.* 10*s.*

127 A Cerulean-blue and gold Teapot and cover, with mask on spout; and two Cups and saucers, beautifully painted with landscapes and figures in medallions. *Usual mark on saucer, with* B *in gold*

127* An octagonal Cup and saucer, sea-green and gold, painted with landscapes in three medallions. *Usual mark, and* B *in gold*

128 A small white and gold Teapot and cover, painted with roses; a pair of tripod milk and Cream-ewers; and a Sucrier and cover, beautifully painted with landscapes. *Usual marks*

129 A white and gold Plate, with red dentelle borders, and painted with four landscape medallions. *Usual mark.—Also,* a fine white and gold plate, painted with a large Rocky Landscape and figures. *Usual mark, with the letter* I.

130 A fine plate, with broad green and gold openwork border, scallop edged, the centre painted with children blowing bubbles. *Royal period*

131 A pair of white and gold Chocolate-cups and saucers, the cups bearing an Italian coat-of-arms and a crown, quartering towers and spread eagles. *Marked Venezia.* The saucers bearing the arms of the Doge Tiepolo, with landscapes, as at Lot 104. *Usual mark*

Dresden Porcelain.

132 A Dresden Teapot and cover, and a Teacaddy and cover, with crimson and gold borders; the former painted with not very delicate subjects, after Ostade; the latter with landscapes after Teniers. *Teapot with the scarce mark* M. P. M. (*Meissen Porzellan Manufactur*), *dated* 1721, *in blue.* *See Marryat*, p. 335

133 A pair of Marcolini Coffee-cups and saucers, with crimson and gold borders, painted with Battle subjects

134 An old Dresden Cup and saucer, with a diapered pink and gold border, beautifully painted with a Coast scene, and with figures in a landscape. *Usual mark and* B.

135 A white and gold Cup and saucer, with broad dentelle borders, painted with landscapes in lake camaieu. *Usual mark, and No.* 61 *in gold*

136 A very singular Cup and saucer, painted with a fac-simile fragment of a German Almanack, the outsides encrusted with flowers and foliage in red and green. *Usual mark*

137 A small white and gold octagonal Box and cover, with lake border and landscapes in indian ink. *Usual mark, with* K. P. M. *in blue, and No.* 49 *in gold, in large figures.* *Diam.* 4½ *in.* by 3½ *in.*

138 Another octagonal Box and cover, of exactly the same form as the preceding, but painted in lake with fishes and flowers. *Marked in red with a kind of gridiron*

Chaffers gives this mark as of some unknown German manufactory, but the preceding specimen with the K. P. M. mark shows it to be Dresden.

139 A pair of white and gold bell-shaped Chocolate-cups and covers and one saucer, with very unusual beaded edges and wreaths round the handles, beautifully painted with festoons of flowers, and ornamented with raised gold borders and metallic tops. *Royal period*

140 Two old Dresden Cups and saucers, with pale-blue and gold borders, painted with figure subjects in medallions, with raised borders. *Royal period*

Dresden Porcelain.

141 A fine Marcolini Plate, white and gold, the margins beautifully painted with four landscapes in medallions, divided by festoons in silver.

From the Duke of Buckingham's Sale at Stowe in 1848.

142 A Marcolini Teapot, beautifully painted with two views, "Le vieux and le petit château des Deux Ponts," with richly gilt borders, and a golden wreath in relief round the spout. *Usual mark, and* B *in blue*

143 An old Dresden Cup and saucer, with twisted handle, beautifully painted with twelve circular medallions of roses within blue ribbon and gold borders. *Mark, the Royal period and* B

143* A white and gold Marcolini Cup and saucer, with raised handle, beautifully painted with landscapes

144 A white and gold Cup and saucer, with metal handle, beautifully painted with Coast scenes, *with the date* 1741 *on a flag. Usual mark, and* H *in gold*

145 A white and gold Marcolini Coffee-cup, cover, and saucer, beautifully painted with Arabesque borders, interspersed with portrait medallions. *Usual Marcolini mark, and* I *in gold*

146 A pair of fine old Dresden Plates, with blue and gold borders, and medallions of flowers in raised gold borders, the centres beautifully painted with bouquets of roses and tulips. *Royal period*

147 A white and gold Marcolini Cup and saucer, beautifully painted with bouquets of roses and flowers. *Usual mark.—Also,* a Chocolate-cup and saucer, with raised handle, painted with flowers, the inside of cup in solid gilding. *Usual Marcolini mark, and* I *in blue*

148 A large white and gold Trembleuse Cup and saucer, with openwork rim, beautifully painted with roses, tulips, and forget-me-nots. *Royal period.—Also,* a white and gold Cup and saucer, of the same period, painted with rustic figures and flowers.—*Also,* a shaped Cup and saucer, painted with Cupids and flowers. *Usual marks*

Dresden Porcelain.

149 A curious Dresden Water-jug, in the form of a Monkey, with gilt bells on its neck, with two young monkeys as handle and spout, in colours—*height* 7½ *in.*

From Lord Willoughby de Eresby's Collection, May 1, 1865. 7*l.* 5*s.* Similar to that at the Duc de Forli's Sale, which fetched 22*l.*

150 Another old Dresden Water-jug, exactly the same as the preceding, but uncoloured. *Usual mark, but crossed to prevent colouring*

151 Two Marcolini Vases and covers, with perforated necks, white and gold, painted with landscapes and bouquets of flowers—on plinths—*height* 10 *in.*

152 A Dresden Porringer and cover, white and gold, finely painted with Dogs and a Stag hunt, in brown umber, after Ridinger. *Usual mark. Height* 5½ *in. diam.* 4½ *in.*

153 A bowl-shaped Marcolini Cup, cover, and saucer, with Mazarine-blue and gold diapered borders, beautifully painted with bouquets of roses and flowers. *Usual mark*

154 A fine old Milk-ewer, Cover, and Stand, with Twisted Handles, covered with White Encrustations of Flowers, gilt inside and on the edges and painted with minute views in lake. *Usual mark. Height* 5½ *in. diam. of stand* 5½ *in.*

This is part of the remarkable Londonderry service, sold at Christie's, March 20, 1873, where the cream-ewer (No. 14) sold for 31 guineas, and the stand (No. 25) for 27¼ guineas, in all, 61*l.* 8*s.* 6*d.*, and I was offered the same price for the above, but declined, on the principle of not making any inroad on my collection, whatever the temptation.

155 A pair of white and gold fluted and scallop-edged Egg-cups, with two Egg-spoons, painted with flowers. *Usual mark*

156 A fine Marcolini Plate, with broad openwork border, green, white, and gold, the centre painted with festoons of flowers. *Usual Marcolini mark, and the figure* 4

157 A Dresden Plate, with broad canary-coloured and gold architectural border, the centre painted with a view of the Cathedral at Meissen. *Usual mark*

158 A Plate, with a deep-blue and green border, the centre painted with nine Cherubs' heads after Sir Joshua Reynolds and Murillo, by Leila Hawkins, in 1864–5. *With a long description on the back*

Dresden Porcelain.

159 A Marcolini Plate, with broad openwork white and gold border, painted with the Triumph of Galatea, in a large medallion.—*Also*, a fine old Dresden Plate, with openwork white border, edged with green and gold, the centre finely painted with females studying music under the influence of Cupid. *Usual mark*

160 A pair of large Dresden Tablets, with green and gold scale borders, finely painted with Garden-scenes after Watteau—*diam.* 12 *in.* by 10 *in. Usual mark*

161 A Lithophanie Dresden Cup and Saucer, of the highest quality and perfectly unique, Inlaid with Seven solid Plaques of Gold upon a Gilt Background, representing subjects of Roman history. *Inscribed above the usual mark "C. F. Herold invt. et fecit a Meissen* 1750 *die* 12 *Sept."*

Cost 39 guineas, and worth much more.

162 A fine old Dresden Basin, richly inlaid with solid Gold Ornaments, and painted with minute River-scenes and figures in medallions, trellised with green and gold, the inside and foot of silver gilt

C. B. Carruther's Sale, Christie's, May 16, 1870. Lot 275. 38*l.*

163 An old Dresden Bonbonnière, or (if you will) snuff box, richly enamelled with ornaments and Japanese figures in solid gold. *The hinge and rims of silver gilt*

164 An oval-shaped Dresden Bonbonnière, or snuff box, enamelled with figures and ornaments in gold appliqué on a white ground. *Mounted and lined with silver gilt—in morocco case*

165 A small Dresden Bonbonnière, in the form of a Shoe, with cover on hinge, beautifully enamelled in colours and gold, with ornaments and minute views. *The hinge, rims, and lining of silver*

166 An oviform Dresden Bonbonnière, white ground, enamelled with flowers and foliage in solid gold. *The rim and hinge of silver*

Dresden Porcelain.

167 A curious white and gold Dresden Pincushion, with perforated porcelain top painted with figure subjects in five medallions, the body of old crimson velvet, with tassels

167* A Bijou Dresden Bonbonnière, exquisitely enamelled inside and out with classical figure subjects and cherubs' heads. *The hinge and rims of gold*

168 An elegant Dresden Scent-bottle, enamelled with landscapes and ornaments of various colours, and *mounted at top and foot with silver. Height* 5½ *in.—Also,* a smaller Scent-bottle, with miniature landscapes in medallions on a canary-coloured ground. *Mounted in silver gilt*

169 An old Dresden Bonbonnière or Snuff box, modelled in the form of a Dog's head, the lid painted on both sides with sporting subjects, *the hinge, rims, and lining of silver gilt.—Also,* a white Dresden Walking-stick top, in the form of a masked face with slouched hat

169* A small Dresden Snuff box, in the form of a crouching Greyhound, enamelled in white and colours. *Silver mounted*

170 A large two-handled Dresden Cup, cover, and saucer, white and gold, painted with Chinese figures in medallions and other ornaments; the cup and cover lined with solid silver and gilt. *Mark, the figure* 1 *in gold*

171 An old white and gold Dresden Chocolate-cup and saucer, enamelled on silver, with costume subjects in colours on a white and gold ground. *The silver shews through the bottom of saucer*

172 A Dresden vase-shaped Cup, on pedestal, with saucer, beautifully enamelled in silver with figure subjects, in four medallions, the one on saucer very large. *Plate mark on the silver*

173 A square Dresden Bonbonnière, with a division in the centre and two lids, richly enamelled with gold appliqué on a white ground

Dresden Porcelain.

The following are choice specimens of the fine old Dresden Service made for the King of Holland, afterwards purchased by Mr. Beckford, of Fonthill, and at his Sale in 1823 bought by the late Mr. Hodges, in one lot. Sold by Messrs. Christie in 1868, at from 3*l.* to 5*l.* per plate

*** They are all decorated with bouquets of roses and forget-me-nots within raised gold borders, and beautifully painted with accurate topographical views in the manner of Van der Heyden and Rademaker.

174 A large pair of white and gold oval Dishes, painted with Views of the summer residences of a Dutch General, in the vicinity of Jackatra (Java)—*diam.* 14½ *in.* by 10½ *in.*

175 Another pair of oval Dishes of the same service, painted with Views of Amersfoort (Province of Utrecht) and Zwoll (in Overyssel)—*diam.* 12 *in.* by 9 *in.*

176 Four circular Fruit-dishes of the same service, painted with three Views of Utrecht—Ports on the Rhine, and a distant view of the town of Middelburg—*diam.* 9½ *in.*

177 A pair of similar Fruit-dishes, painted with a coast view of Leeowarden (cap. of Friesland), and a general view of the Hague, the latter richly enamelled with seven armorial shields of the King of Holland—*diam.* 9½ *in.*

*** There were but three Specimens with these Armorial bearings in the Collection, and two of them are in the present Sale.

178 Six Plates of the same service, painted with a View of the port at Hoorn (on the Zuyder Zee) and five interesting views in Amsterdam, i. e. the Lutheran Church, the Mint, the East India House, the Muyder Port and Church, and a distant view from the Zuyder Zee, with Shipping—*diam.* 9½ *in.*

179 Six similar plates of the same service, painted with two Views in Utrecht (the Stadhuis and Orphan House) and Views in Zutphen, Zwol, Niemwegen, and Enkhuysen—*diam.* 9½ *in.*

180 Six similar Plates, painted with Views of Delft, Rotterdam (the East India House), Niemwegen, the Briel, and two of the Hague, one of which is enamelled with the seven armorial shields of the King of Holland (*same as lot* 177)—*diam.* 9½ *in.*

Dresden Porcelain.

The King of Holland's and Beckford Series—continued.

181 Eight similar Plates, painted with Views of the Stadhuis at Middelburg, and the Dutch Settlements in Java, Batavia, Samarang, Zuylen, Buiten Zorg, and others—*diam.* 9½ *in.*

182 Six deep Fruit-dishes or Soup-plates of the same service, painted with Views of the Briel, Arnheim, Rotterdam, Zutphen, Utrecht, and the Hague—*diam.* 9 *in.*

183 Eight similar deep Plates, painted with Views of Deventer, Middelburg, Hoorn, Camperdown (where the famous battle was fought), Zealand, and three in Java—*diam.* 9 *in.*

184 Four deep Fruit-dishes of the same service, painted with the Stadhuis at Utrecht, the Utrecht gate at Amsterdam, the Seaport at Enkhuizen, the Yssel port at Montefoort (near Utrecht)—*diam.* 8 *in.*

185 Six elegant oval Fruit-dishes of the same service, painted with views of the Friesland gate at Alkmaar, the Gate and Mill at Medenblik (near Enkhuizen), the East India House at Rotterdam, and three Dutch Summer-houses at Groenstein, Overveen, &c.—*diam.* 9 *in.* by 6 *in.*

186 Five elegant leaf-shaped Fruit-dishes, the edges scalloped, with handles (four large and one small), of the same service, painted with Views of the Vergaderplaats in West Friesland, the Stadhuis at Flushing, the Mill Stream at Middelburg, the Stadhuis at Middelburg, and the Zealand market-place at same —*diam.* 10 *in.* by 8 *in. and* 8 by 7 *in.*

187 Twelve circular Ice-plates of the same service, painted with views of Amsterdam and its shipping, Amstelween, Waveren, the Kennemer Gate and Mill at Alkmaar, the village of Baambrug, the village of Abcoude on the river Vecht, the village of Slooten, and of the Forest on the road to it, the village of Sloterdyk, two Dutch Summer-houses, and a view of Mansions at Buiten Zorg in Java—*diam.* 6 *in.*

Dresden Porcelain.

188 An old Marcolini Clock, with Cover, of square form, on a pedestal, richly gilt with festoons and lions' heads and with ornaments in imitation of agate and green marble—*height* 13 *in. diam.* 5 *in.*

This was sold many years ago as having belonged to the palace of Frederick the Great, which is not at all improbable, but English works have been substituted for the German.

189 An early Dresden Clock, of rococco scroll form, on a detached pedestal, painted in various colours on a white and gold ground, with old English works inserted, and gold key, *on stand with glass shade. Height* 12½ *in. The pedestal* 7 *in.* by 5 *in. Usual mark, very small, and therefore early*

190 A fine Oviform Mayflower or Honeycomb Vase and Cover, with twisted serpent-handles, beautifully painted, with two large medallions of Watteau subjects, in raised gold borders. *Usual mark. Height* 11½ *in. diam.* 6 *in.*

191 An oviform Marcolini Vase and cover, with twisted serpent-handles and large Medusa heads in gold, painted with four groups of Rural subjects and bouquets of flowers, on an octagonal plinth —*height* 13 *in. diam.* 6 *in.*

192 An early oviform Vase and perforated cover, richly ornamented with festoons in gold suspended by ribbons, and beautifully painted with children, in four oval medallions, on a square plinth. *Marked A R in blue. Height* 13 *in. diam.* 6 *in.*

193 An oviform Marcolini Vase and perforated cover, ornamented with festoons in gold, and beautifully painted with the portraits of Catherine II. and Peter the Great; with their monogram under the imperial crown and emblems, in four oval medallions—*height* 12½ *in. diam.* 6 *in.*

Christie's, March 3, 1868. Lot 81. 23*l.* 10*s.*

Dresden Porcelain.

194 A Pair of Marcolini Vases, with Perforated Covers, and handles formed as doves in pairs, the sides ornamented with richly gilt festoons and scrolls, and painted with miniature portraits of the King and Queen of Saxony, with armorial bearings and landscapes; on square plinth—*height* 13½ *in. diam.* 6 *in.*

*** Apparently marriage vases, as the tops are ornamented with Cupid's bow, a quiver of arrows, and roses; if so, probably on the marriage of Fred. Augustus III. in 1763.

195 An oviform Marcolini Vase and perforated cover, ornamented with green festoons, suspended by ribbons, and painted with bouquets of roses on a white ground; on a square plinth—*height* 12 *in. diam.* 5 *in.*

196 A pair of white and gold Marcolini Vase-shaped Jugs, painted with birds and flowers within scrolls, and an arabesque border on a black ground in Italian taste—*height* 11 *in. diam.* 4 *in.*

197 A very elegant Dresden Clock, with Circular Dial and a Pair of Candelabras en suite, with nozzles for three lights, supported on or-molu branches and plinths, extensively ornamented with porcelain flowers, and with figures in front of the vases.. *On ebonized stands under glass shades. Height of clock* 17 *in., of candelabras* 14 *in.*

These are said to have belonged to the late Duke of York, and were bought of his jeweller, Kensington Lewis, many years ago.

198 A very Tall Pair of old Dresden Vases and Covers, encrusted with bold projecting figures of stags, dogs, and other hunting symbols in suitable colours; the covers surmounted with figures of Diana and sporting animals—*height* 25 *in. diam.* 10 *in.*

These belonged to the late Marquis of Ailsa, who died abroad in 1831.

199 A two-handled Brule-parfume Vase, of early Böttcher porcelain, black and gold, in Japanese taste, with a swan and dog on each side in white and colours, *the whole mounted in or-molu on a plinth. Height* 8 *in. diam.* 8 by 4 *in.*

200 An early Dresden Brule-parfume Vase with perforated cover, sea-green, encrusted with flowers and foliage, with a plumage bird perched alongside, *on a square or-molu plinth. Height* 8 *in. diam.* 7 *in.*

Dresden Porcelain.

201 A pair of large two-handled Dresden Flower-vases, or Wine-coolers, gilt edged, with projecting figure handles, the sides ornamented with classical figures in alto-relievo after the manner of Capo di Monte—*height* 8 *in. diam.* 9 *in.* by 8 *in.*

201* A Jug, ornamented with raised figures of armed Horsemen attacked by lions and tigers. In imitation of Capo di Monte. *With metal top*

202 A Dresden porcelain Plaque, beautifully enamelled in colours with la Belle Jardinière and the Infant Christ and St. John, after Raphael, *in or-molu frame. Height* 12 *in. diam.* 9 *in.*

203 An oblong porcelain Plaque, painted with Prince Maurice on horseback and military emblems, before a beleaguered town, signed "N. Wicart fecit" on the picture, and on the back "Graave, belegerd door Prins Mauritz in't Jaar 1601." *In gilt frame. Diam.* 12 *in.* by 6½ *in.*

*** Supposed to be Dresden, but more probably Dutch and painted on porcelain imported from China, as at the date of the picture porcelain had not been discovered in Europe.

204 A Dresden Painting on porcelain, representing a German coast-scene, with figures and shipping; *in an or-molu and crimson velvet frame. Diam.* 9 *in.*

205 A Pair of Tall White Candelabra, formed as a Gardener and his Wife carrying Grapes, each bearing branches for three lights, on circular pedestals encrusted with grapes.—*height* 19 *in. Marked with the crossed swords and dot of the Royal period, with the addition of Bt. and a cross incised. Query, are they* Bristol?

206 A coloured and gilt Dresden Bras de Cheminée for three lights, supported by Cupid and branches of flowers, on a scroll plinth. *Usual mark. Height* 10½ *in. diam.* 8 *in.*

207 A Dresden Porcelain Bras de Cheminée, with two nozzles for candles and an ornamental plinth in or-molu, the centre in the form of Harlequin surrounded by groups of flowers, in relief—*height* 8 *in. diam.* 8 *in.*

Dresden Porcelain.

208 An early figure of a green Parrot on a white stem, encrusted with fruit, flowers, and insects in colours. *Not marked and probably English. Height* 13 *in.*

209 A pair of Dresden Busts of a Boy and Girl richly dressed, in colours and gold, on circular screwed pedestals. *Not marked, but similar to the white busts of the same children in the S. K. Museum, figured by Chaffers in his 'Ceramic Gallery,' Nos.* 209, 210. *Height* 8 *in.*

End of First Day's Sale.

Second Day's Sale.

On WEDNESDAY, MARCH 27, 1878,

AT ONE O'CLOCK PRECISELY.

DRESDEN PORCELAIN—*continued.*

210 A white Dresden Pug-dog with brown spots and long brown ears. *Usual mark. Height* 6½ *in.*

211 A white Dresden Group of the Fruit gatherers, consisting of a boy up a tree dropping apples into the apron of a lady, while a cavalier is making love to her. *Usual mark. Height* 11 *in.*

212 A white Dresden Group of a Courtier in cap and feathers, seated among trees with his foot on a barrel and glass in hand, caressing a villageoise; with Cupid, a dog, and parrot in the background. *On a circular pedestal, detached. Not marked. Height* 9 *in.*

*** Figures are usually not marked, perhaps as they were mostly intended to be fastened on to separate plinths or in the front of clocks, &c.

213 Two old Dresden Chinese figures, male and female, with moving heads; the female with a child in her lap, in coloured costume. *Heights* 8¼ *in. Usual mark.*

214 A pair of Marcolini Dresden Figures of a boy and girl shooting. *Height* 7 *in.*

215 A pair of Rural Figures in rich costume, the boy carrying grapes, the girl flowers. *Not marked. Height* 5 *in.*

216 Two Figures, one a Sportsman in green dress, cocked hat, and gilt court waistcoat, with gun and dog. *Usual mark, and a cursive* B *and* 14 *impressed.* The other figure a Boy, in yellow cocked hat and green and gold dress, carrying two baskets of grapes. *Not marked, but the plinths are gilt alike. Heights* 5½ *in.*

Dresden Porcelain.

217 A coloured group of Two Children, in the form of Cupids or Seraphs, as they have wings, binding wheat. *Mark, the crossed swords and dot (Royal pattern or* Bristol ?). *Height* 6 *in. diam.* 5 *in.*

218 The companion group of Two Children, in the form of Cupids, one counting out gold coin from a purse; the other, with pen in hand, keeping account; with bales of goods and inscribed invoices at their feet—*height* 6 *in. diam.* 5 *in. Royal period*

219 A coloured group of Three Children, with flowers in their hands, one binding the hair of the other with a wreath—*height* 6 *in. diam.* 5 *in. Usual mark in blue, and the letter* D *in red*

220 A coloured group of Two Children, with a Boar's head and body, Bow and arrows, and a gilt hunting-horn, on a gilt scroll plinth —*height* 6 *in. diam.* 5 *in. Marked with the crossed swords and dot, but over the paste*

221 A pair of Dresden figures of black Slaves, male and female, richly attired in colours and gold. *Not marked. Heights* 5½ *in.*

222 An old Dresden figure of an Equestrian, habited in blue and gold, on a white horse, with pink and gold saddle—*height* 7½ *in. diam.* 6 *in. Usual mark*

223 An elegant set of Four small Figures emblematic of rural pursuits, i. e. Gardening, Fishing, Bird-catching, and apparently Shearing, richly decorated in colours and gold. *All on similar octagonal plinths, and uniformly marked with a Crown and Maltese cross above a capital* B; *in the centre of something like a double set of crossed swords in light blue, and No.* 3 *impressed in the paste. Heights* 6½ *in.*

*** These figures have accidentally been stored among my Dresden collections many years ago, and have, like some others, been hitherto overlooked. They are *soft-paste*, and probably choice specimens of Bloor or Crown Derby. The peculiar mark has not yet been registered by any Ceramist.

224 The figure of a Monkey, with black face and legs, dressed as a Courtier, with cocked hat, black and gold coat, red hose, &c. *Not marked. Height* 6½ *in.*

Dresden Porcelain.

225 A fine old group of Theseus with the Bull of Marathon, in colours, with gilt plinth—*height* 6 *in. diam.* 6 *in. Usual mark*

226 Venus or Psyche bathing, a finely-modelled semi-nude female figure, reclining over a jet of water, with a pink dress in her hand. *Not marked. Height* 6½ *in. diam.* 6 *in.*

227 A fine group of Diana, represented as the Goddess of Hunting, with bow and arrows, and a dog by her side, on a rocaille scroll pedestal, white and gold, encrusted with flowers—*height* 7 *in. diam.* 6 *in. Usual mark*

228 An old Dresden group, known as the Lovers, i. e. a gentleman and lady caressing, richly coloured and gilt, the plinth encrusted with flowers. *Not marked. Height* 6½ *in. diam.* 5¼ *in.*

229 Another old Dresden group of Lovers, a male and female caressing, with a child and a basket of roses at their feet. *Not marked. Height* 6 *in. diam.* 5½ *in.*

230 Four old Dresden dramatic Figures: 1, a Masquerade figure, in a black and gold slouched hat and black cloak, talking with his fingers; 2, a Clown, with a dog in his arms, pinching his tail; 3, a Harlequin, in a piebald dress; 4, a Fool, in harlequin costume, with jug and glass in his hands. *Not marked. Heights* 6 *in. and* 8 *in.*

231 A fine Pair of Old Dresden Groups of Two Figures, each representing the Four Quarters of the Globe, in white, gold, and colours, on rococco scroll plinths, with glass shades and stands—*height* 10 *in. Not marked*

Christie's, June 14, 1866. Lot 441. 32*l.*

232 An old Dresden figure of a Prussian Hussar, dressed in crimson and a green cloak lined with fur, with yellow boots, sword in his hand, on a long-tailed white horse with green saddle. *The usual mark, and inscribed "Kōnigl. Preuss. Frei Hussaren Regiment von Kleist." Height* 10½ *in. length* 9 *in.*

233 Four coloured Figures: three of male Mendicants, with wallets, &c., and a female hawker of poultry. *Not marked. Heights* 6 *in.*

Dresden Porcelain.

234 Two old coloured figures of Female Itinerants, one hawking vegetables, the other a Mendicant nursing a child. *Not marked. Height* 7 *in.*

235 Two coloured Dresden figures of Itinerant Merchants, or travelling traders: one a Mapseller, with a box and wallet at his back and maps in both hands; the other, with a black cocked hat carrying boxes at his back in a wooden frame; both in yellow jackets. *Indistinctly marked. Heights* 7½ *in. and* 6¾ *in.*

236 A coloured Dresden group of four Cupids engaged in forging Arrows, one with a quiver, on a gilt scroll plinth. With glass case and stand. *Marked only with the figure* 18 *impressed. Height* 7 *in. diam.* 8 *in.*

237 A coloured Dresden group of Four Children, representing the four Seasons, with a tree and flowers in the centre. *Marked only with No.* 33 *impressed. Height* 7 *in. diam.* 5 *in.*

Phillips, May 1, 1865. Lot 601. 10*l.*

238 An old coloured Marcolini group, called the Music Lesson, consisting of five children, male and female, engaged in music, a Dog listening; on a circular plinth—*height* 7 *in. diam.* 5½ *in.*

Phillips, June 10, 1865. Lot 184. 8*l.* 5*s.*

239 A coloured and gold Marcolini group of Two Children, amusing themselves with nursing a goat in a cradle, with a dressed-up monkey as a fop inspecting him with an eyeglass, a drum at foot—*height* 7 *in. diam.* 4 *in.*

240 A humorous Marcolini group of Two Children, with a bird in a cage and a large mask, out of the mouth of which a Cat is ready to pounce on the bird—*height* 6 *in. diam.* 5 *in.*

241 A coloured and gold Bacchanalian group of Four Children, one of them astride a barrel, with a jug in one hand and a glass of red wine in the other; another warming his hands; and the two others carrying emblems of Summer and Autumn. *Usual mark. Height* 6 *in. diam.* 5 *in.*

Dresden Porcelain.

242 A coloured Dresden group of two trading Children, one with a chair and cushion on his back, the other weighing out groceries to him; on gilt plinth. *Royal mark*

243 A pair of old Dresden Military Figures, in rich costume: the upper dress white and gold, with crimson waistcoat over a long-tailed black coat lined with crimson, the hose finished with black kneecaps; with swords by their sides and batons in their hands. *Marked* A R *in gold on both their regimental caps. Height* 8½ *in.*

244 Two old Dresden figures of Females, in rich Russian costume, the dresses beautifully painted in colours and gold with flowers and ornaments. *Usual mark. Height* 9 *in.*

245 An old Marcolini group of three figures, known as the Broken Bridge, consisting of a lady in rich attire with her foot on the bridge, whilst her lover supports her, both entwined with a wreath of roses, with Cupid at their feet—*height* 10 *in. diam.* 6 *in.*

246 Two old Dresden figures, both in white coats, crimson waistcoats, cocked hats, and gold shoe buckles; one drawing his sword in a threatening aspect, the other carrying a pair of shoes; on circular plinths. *Not marked. Height* 9 *in.*

247 An old Dresden figure of a Soldier, in a white coat, yellow waistcoat, and black cocked hat turned up with white, with gun and sword.—*Also*, the figure of a Russian nobleman, in a green dress and ermine cloak trimmed with gold, yellow boots, and a blue sash—*heights* 8½ *in.*

248 A very curious old Dresden figure of a portly Dutch Skipper, dressed in a red coat, green trousers, and yellow sugar-loaf hat, with a dog between his feet, and an equilateral triangle (the symbol of Bacchus) on his breast, bearing the initials J. F. and 1737 in gold. *Usual mark. Height* 10 *in.*

*** This figure is said to be the portrait of a popular character, and is extremely rare. It was sold as the figure of a jester, but is properly described by Chaffers, p. 456, and figured in his 'Ceramic Gallery,' Fig. 206, referring to a specimen in Lady Schreiber's collection, which is dated 1738, and to one in the possession of Mr. Staniforth, dated 1752, both without the dog, which seems to have been omitted in these later examples.

Dresden Porcelain.

249 An old Dresden figure of an Italian Pifferaro or Bagpiper, in a light-blue cloak, crimson and gold waistcoat, yellow drawers, and a black slouched hat turned up with gold. *Not marked. Height* 10 *in.*

250 The figure probably of a Naturalist, dressed in dark-blue coat, ornamented with shells in relief, light-blue hose, and a cocked hat, turned up with a shell in place of feather, with Mayflowers in his hands; on a gilt pedestal. *Not marked. Height* 11½ *in.*

251 A finely-modelled figure of a Bacchante, with a leopard-skin over her shoulders, crowned with vine-leaves and fruit, and holding a bunch of grapes in each hand; on a gilt pedestal. *Not marked. Height* 11½ *in.*

252 Four Large Dresden Figures of the Seasons, in colours and gold, with nozzles for lights, on rococco scroll plinths. *Usual mark in blue, with figures and a cross impressed, and No.* 23 *in red. Fitted into an old leather case. Heights* 11½ *in.*

253 A pair of white Storks, with black feathers on back of their necks and on the scapulas; on green plinth. *Not marked. Height* 7 *in.*

254 A pair of coloured oval Basins and covers, in the form of Ducks. *Damaged, and not marked.*

255 Three old Dresden Dramatic Figures, one in a yellow and gold dress, making an oration, the others in Harlequin costume. *Not marked. Height* 5½ *in.*

256 A fine Marcolini Bust of Marie Antoinette, in a pink and green striped dress, with a gold fleur-de-lis in her cap; on a screw pedestal, decorated with a fleur-de-lis in gold. *Height* 12 *in.*

257 Four Musical Figures: a female with a violin, another with a triangle, a boy with a guitar, and the fourth with a flute. *The flute player has the usual mark with* B 78 *impressed, the others not marked.*

Dresden Porcelain.

258 A female Monkey Musician in a pink dress, with an open music-book on her lap.—*Also*, a Clown in Harlequin costume, with hat in hand. *Not marked. Height* 5¼ *in.*

259 A Figure of Cleopatra, very richly attired, wearing a crown of gold, with sceptre in her right hand, riding in a triumphant car on white and gold wheels. *Usual mark very small. Height* 7½ *in. diam.* 7½ *in.*

260 A fine Marcolini figure of the Crying Boy in striped dress and pink sash, tied to his chair, with a spelling book in his hand, *marked* A C G H; on a gilt plinth

This is the original of an amusing figure which has since been indifferently copied. Cost 5*l.*

261 A large pair of Dresden groups of the Four Seasons, represented in the form of Cupids, with suitable emblems; on rocaille scrolls. *Height* 10 *in. diam.* 6 *in.*

262 Count Brühl's Dresden Tailor, in a red chintz dress and cocked hat turned up with gold; mounted on a Goat and holding up a pair of shears, with various other implements of a tailor's craft around him, and at his back a basket containing two young goats. *Early and not marked. Height* 9½ *in.*

263 Count Brühl's Tailor, in the character of the Welsh Tailor, holding up a leek instead of the shears, and with a round black hat decorated with vegetables instead of the cocked hat, the goat carrying the tailor's iron in its mouth, the accessories in other respects the same. *Usual mark with* T i *in red. Height* 8½ *in.*

Christie's, January 11, 1866. 8*l.* 5*s.* The duplicate of this, of same height, at the Duc de Forli's Sale, fetched 68*l.*

264 The Tailor's Wife, in a chintz dress and white cap, seated on a she-goat, carrying a baby in swaddling clothes, and beneath them a young goat at the teat of its mother. *Usual mark. Height* 7¼ *in.*

Count Brühl's tailor was the most popular and successful of the figures produced during Count Brühl's administration of the Dresden works under Augustus II. (1733–1763), and the story is well told by Marryat, pp. 331–2, which is, that Count Brühl's tailor constantly importuned him to be allowed to see the manufactory, admission to which was at that time strictly prohibited. At length he consented, and the tailor on his entrance was asked his

opinion the two last pieces made, one the grotesque portrait of himself on a goat, with the shears and other implements of his trade, the other his wife on a she-goat, with a baby in swaddling clothes. This so annoyed the poor tailor, that he turned back without desiring to see more.

The old specimens are highly prized in Germany, and when I was in Dresden about twenty years ago a collector asked me 50*l.* for the pair. Since then Mr. Marryat's pair sold for 29*l.* (the wife deficient of one ear). The present are evidently old varieties, inasmuch as Marryat's had got the round hat with the shears, and the iron in the goat's mouth, similar to the Welsh tailor, with the exception of the leek. They are figured in his Guide at page 332, but not distinctly as to size, the wife being invariably smaller than her husband. Modern imitations continue to be made, and there is a very large one of the tailor but not of his wife. The small ones are now made with the round hat; the large ones with the cocked hat.

265 A large old Dresden group of Two Children, representing Sculpture and Painting, with emblematic accessories; on scroll plinth. *Not marked. Height* 10 *in. diam.* 5 *in.*

H. Farrer's Sale, Christie's, March 20, 1865. Lot 211. 10*l.* 15*s.*

266 A similar group of Two Children and a Goat, representing Seasons; one with Grapes, the other with a knife and bird, seated on a sheaf of corn. *Usual mark. Height* 9 *in. diam.* 6 *in.*

267 Two old Dresden female figures, representing Music and Architecture, one playing on a guitar, the other with a book in which she is painting a broken fluted column. *Usual mark. Height* 7 *in.*

268 Two small groups, one of four the other of three Children, representing Sciences, e. g. Astronomy, Music, &c. *Usual mark. Heights* 5 *in.*

269 A Marcolini group, in colours and gold, of a male and female, called "the Declaration," with a lamb at their feet. *Height* 6 *in.*

270 An old Dresden group, called The Music Lesson, consisting of five children playing on various instruments, or singing, with a conductor on an eminence in the centre. *Not marked. Height* $6\frac{1}{2}$ *in.*

271 Two Rustic Children, male and female, with flowers in their hands, the boy with a hat on his knee. *Impressed marks* 36 *and M. Height* $5\frac{1}{2}$ *in.*

272 Four small Pastoral figures of Children with grapes and flowers. *One with the rare mark of a double set of crossed swords reversed, so as to form a trellis, with the letters* C J *in blue*

Phillips, March 18, 1869. Lot 159. 8*l.* 12*s.*

Dresden Porcelain.

273 An elegant white and gold Scent-vase and perforated cover, encrusted with flowers in rich colours and bold relief, and supported by two Cupids as Caryatides—*height* 10 *in. diam.* 4 *in. Royal period*

274 A white Barrel-shaped Jug of fine Porcelain, ribbed at top and bottom, remarkably well painted with Chinese flowers, and a Mandarin holding a tablet, on which is inscribed "George Ernst Keil, *Meissen* 6th *April*, 1724." *Height* 7 *in. diam.* 4½ *in.*

An early and interesting specimen. Nothing seems known of this artist. The handle has evidently been prepared for a silver cover, as at Lots 273 and 274.

275 A Large and rare Old Dresden Figure of America, represented as a female in Aboriginal costume with beads, &c., seated on a Crocodile, and holding a cornucopia of flowers in one hand and a Falcon in the other. *Royal period. Height* 10 *in. diam.* 13 *in.*

276 A tall Dresden figure of a Musician, with a Lyre in one hand and a roll of music in the other, with a sheet of music at his back in the fold of his robes, and by his side a bagpiper playing from similar music, with a violin at his feet. A third figure represents a young faun pinching the tail of a cat to make it scream. *Not marked. Height* 12 *in.*

277 A beautiful Old Dresden Figure of Astronomy, with a telescope to her eye in one hand and a mirror in the other, and an Eagle by her side. *Not marked. Height* 10½ *in.*

*** This has been at Twickenham time out of mind, and has been much coveted.

278 A Pair of fine Old Dresden Figures, beautifully modelled and richly coloured, carrying large baskets with perforated top for flowers, on circular plinths. *Height* 11½ *in.*

A similar pair sold at Christie's, February 12, 1877, for 141*l.*

279 A fine large group of a Cavalier and Lady, richly attired, seated under an arbour in animated conversation, the cavalier with a hat full of flowers; on a rococco scroll. *Not marked. Height* 11½ *in. diam.* 8 *in.*

Dresden Porcelain.

280 An amatory group of a Lady bathing her feet at an ornamental fountain, while a cavalier stretched on the ground under a bush is taking a peep, a Cupid looking on. *Not marked. Height* 11½ *in. diam.* 6 *in.*

281 A finely-modelled Figure of Saint Sebastian bound to the Trunk of a Tree, with an arrow in his side. *Usual mark. Height* 11 *in.*

282 A tall and finely modelled Female Figure, in a Yellow and Pink Dress, playing on a large hurdy-gurdy; on a scroll plinth with daisies and forget-me-nots. *Not marked, and possibly* Bristol. 13½ *in. high*

283 A Large old Marcolini Figure of Cardinal Borromeo, Archbishop of Milan, holding aloft a crucifix; on a square plinth. *Height* 15 *in.*

284 Two Marcolini Plates, with openwork white and gold borders, the centres painted with portraits of Prince Potemkin, the Russian Field Marshal, who distinguished himself against the Turks in 1789, and Alexander Count Suvaroff, who defeated the Turks in 1789

BERLIN PORCELAIN.

Hard paste, established in 1751 by W. Gaspar Wegeley, a merchant who had obtained the secret from one of the Höchst workmen, and supported the manufactory till 1761, during which period the mark was W. After 1761 it became a Royal establishment, under the management of Gottskowski, a celebrated banker during the Seven Years' War (which ended in 1763), and the manufactory then attained great perfection, promoted mainly by Frederick the Great, who, during his short occupation of Dresden, transferred a portion of the clay and the principal Ceramists to his own capital. The Royal sceptre then became the usual mark, which it remains to this day. But for special pieces K. P. M. (*Königliche Porzellan Manufactur*), sometimes with the ball and cross and sometimes with the Prussian eagle, was used. Another mark is a circular stamp enclosing the Eagle, with the above inscription in the rim.

285 An early Berlin Milk-ewer, beautifully painted with flowers on a white ground, with cover fastened by a gold chain. *Marked in blue with* W (*for Wegeley, the founder*, 1751–61). *Height* 6½ *in.*

Berlin Porcelain.

286 A pair of canary and gold Cups and saucers, finely painted with roses and foliage. *Marked* W *in blue, and one of them J. Haag in gold*

Mr. Chaffers, in referring to the above, thinks the W indicates the manufacture of *Weesp*, near Amsterdam, but it has always stood in my cabinet as Berlin.

287 A white and gold Cup and saucer, rayed or fluted inside so as to produce the shadow called Lithophanie. *Marked W in blue*

288 A white and gold Berlin Saucer, of the fluted lithophanie kind, showing a red landscape. *Marked* W *in blue.—Also*, a Saucer, covered with green leaves. *Marked with the usual sceptre as well as the spread eagle over* K P M

289 A Berlin Cup and saucer, deep-blue, with gold borders, beautifully painted with a portrait of Frederick William II., King of Prussia (1786-96), and a military trophy, in grisaille. *Mark, the sceptre in blue*

290 A very richly-gilt bell-shaped Cup and saucer, beautifully painted in colours with a highly-finished portrait of Frederick the Great within raised scroll borders, the cup gilt inside. *With treble marks, i. e. the Sceptre, the Spread eagle within the circular inscription in blue, and the Ball and cross with* K P M *in red*

291 A Mazarine-blue and gold Cup and saucer, with medallion heads in bistre of Hercules, Diana, and Ovid. *Mark, the sceptre*

292 A large two-handled Cup, cover and saucer, painted in rose-pink with six medallions of Cupids, with gilt edges and raised gold foliage branches. *Usual mark*

"This was the favourite colour of Frederick the Great, which Klipsel had not previously been able to attain. It was invented before the Rose du Barry at Sèvres."—*Marryat.*

293 A fine old Berlin Chocolate-cup, cover and saucer, Mazarine-blue spangled with gold, and painted in bistre with classical portraits and Cupids, in seven medallions. *Usual mark*

294 A fine Berlin Cup and saucer, richly gilt inside and out, with serpent handle and embossed and marbled gros-bleu borders, beautifully painted with a Terpsichorean dance of ten figures. *Usual mark*

Berlin Porcelain.

295 A tall Chocolate-cup and saucer, richly gilt inside and out, with beaded scroll handle, and beautifully painted with numerous figures, chiefly females in Oriental costume, carrying pitchers to the well (*Query*, the Marriage of Rebecca). *Usual mark in blue, and a small* K (*for Klipsel*) *and a red line beneath*

296 A remarkably beautiful Cup and Saucer, richly gilt inside and out, including the very bottom of the cup, and beautifully painted with views of Berlin and Potsdam. *Usual mark*

This belonged to the late Duke of York, and was presented to him at the time of his marriage to the Crown Princess of Prussia, Sept. 29, 1791. It is referred to in my Lecture, pp. 23–4, and the 'Guide,' p. 465. I have been told it sold at his Sale for about 25*l.*

297 A pale-blue and gold Cup and saucer, beautifully painted in a large medallion with Apollo drawing a triumphal car led by Flora and Cupid, with numerous figures, apparently the Muses. *Usual mark in blue, and* 4 *in red*

298 A beautiful Cup and saucer, richly gilt and painted with Pompeian and Raphelesque subjects in nine medallions. *Usual mark, with* 6 *in gold*

298* A white and gold Cup and saucer, painted with female figures accompanied by German mottoes, implying good wishes to a distant husband.—*Also*, a white, green, and gold Cup and saucer, with a broad border of flowers, painted with Cupid guiding a happy couple. *Usual marks*

299 Three two-handled trembleuse Cups and saucers, one with cover, on perforated stands, white and gold, painted with sporting subjects and flowers. *Usual mark*

300 A richly gilt Spill-vase, with two enamelled handles, painted with six Raphelesque figures carrying wreaths, *the stand and rims in or-molu. Usual mark*

301 A white and gold Chocolate-cup and saucer, minutely painted with a military map of the Battle of Leipzig, dated Oct. 18 and 19, 1813, the year painted in laurel leaves. *Usual mark.—Also*, a large dark-blue and gold Cup and saucer, painted with six medallions of plumage birds; both cups gilt inside. *With the treble marks, as at Lot* 290

Berlin Porcelain.

301* An unusually large white and gold Cup and saucer, inscribed in large letters, "Trink noch lange daraus." *Marked* K P M *under the spread eagle in blue.—Also,* a white and gold Cup and saucer, painted with plumage birds, insects, and flowers. *Usual mark, and the eagle within the circular inscription*

302 A Milk-ewer and cover, painted with Chinese subjects in black and gold. *Usual mark. Height* 7 *in.*

303 A white and gold Teapot and cover, with spiral pink lines and scroll borders, beautifully painted with River scenes in two medallions.—*Also,* a Cup and saucer, with rich scroll borders in gold, painted with birds and insects. *Usual mark*

304 A Chocolate-cup and saucer, richly diapered with gold on a Mazarine-blue ground, painted with two medallions of domestic birds. *Usual mark*

305 A white and gold Déjeuner: consisting of an oval Plateau, milk-ewer and cover, cream-ewer and cover, sucrier and cover, and a cup and saucer, uniformly painted with animals in landscapes. *Usual mark*

306 A pair of white and gold double Saltcellars, each surmounted by the figure of a Child pointing to his mouth, the inside painted with figures. *Usual mark*

Although of no particular value, the fellow pair to the above, at the sale of the late Mr. Charles Dickens' effects, sold for the remarkable price of 16½ guineas each.

307 A Cup and saucer, with primrose and gold border, painted in rose-pink with Cupids and flowers. *Usual mark.—Also,* a Trembleuse Cup and saucer, with pink lines and ornaments in low relief, painted with flowers. *Usual mark*

308 A fluted Cup and saucer, canary-white and gold, painted with landscapes and flowers in medallions. *Usual mark*

309 A pair of finely-modelled Rustic Groups, one a boy presenting on his knees a nest of birds to a girl in a pink dress and light-blue hat; the other, a boy playing the flageolet to a girl in a pink chintz dress; on oval plinths, gilt. *Height* 6½ *in.*

Berlin Porcelain.

309* An oblong square Inkstand and cover, beautifully ornamented with coloured and gilt figures in alto-relievo, within rose-pink and gold borders, the interior fitted with three movable receptacles, the top formed of a greyhound and Cupid with his bow and arrows. *This is an old imitation of Capo di Monte, but has the Berlin mark under the cover*

310 Two Berlin Plates, with light-blue and gold diapered borders, interspersed with medallions of flowers, beautifully painted with subjects after Eglon Van der Neer, in the Dresden Gallery. *With the treble mark as at Lot* 290

311 Two similar Plates, beautifully painted with the Violin player after Gerard Douw and another. *With the treble mark*

The above four plates were bought at the Exhibition of 1851.

312 A Pair of Plates, with White and Gold Openwork Borders, the centres beautifully painted in monochrome, with the "Metamorphoses of Ovid," in large medallions, within borders of flowers and gold. *Usual mark.*

Christie's, February 6, 1868. Lot 108. 10*l.*

313 Two ditto, of the same service, and similarly painted with the Metamorphoses of Ovid

314 Two ditto, ditto

315 Two ditto, ditto

316 A Plate, with gold and buff borders, exquisitely painted with the story of Pyramus and Thisbe—A Shakespearean Subject. *Usual mark*

317 A Berlin Plate, with rich gold and green borders, the centre beautifully painted with Cupid in bleu-de-ciel wings, carving his bow, with two infant Cupids and books or boxes at his feet. —*Also*, a Berlin Plate, with buff and gold borders, the centre painted with a female classical figure. *Usual marks*

318 An old Berlin Plate, with a broad light-blue and gold border, the centre painted in monochrome with a female figure about to bathe, a Swain in the background; inscribed "La Surprise."—*Also*, a Plate, with pale-green and gold border, the centre painted with a domestic group of seated figures, named "L'heureuse Famille." *Usual mark*

Berlin Porcelain.

319 A Berlin Plate, with a richly gilt openwork border and rococco scrolls, the centre painted with fruits and flowers. *Usual mark*

320 A Plate, with maroon and gold borders, painted in Indian ink with a view named the "Schloss von Kopenik." (This is a specimen of the Berlin transfer painting, called Lithogeognosie.) *Usual marks*

321 A white porcelain group of Cupid and Psyche with wings, delicately and beautifully modelled, on circular plinth. *Usual mark. Height* 10 *in.*

Sotheby, November 19, 1869. Lot 84. 7*l.*

322 A large old Berlin group of Apollo with his lyre, and Minerva with breastplate, helmet, and feather, seated, with the Aegis in her hand and an owl at her feet; Cupid with a large quiver full of arrows is at their backs. *Usual mark. Height* $12\frac{3}{4}$ *in.*

323 Two fine White and Gold Plates, the centres beautifully painted with subjects after Murillo, from the Munich Gallery. *The decoration and paintings are executed at Munich, but the paste is probably the manufacture of Nymphenburg; the impressed mark is apparently* L

MUNICH.

324 A two-handled globular Vase and cover, beautifully painted by Thalmeier, with seven views of the principal buildings at Munich, including the Picture Galleries; very richly gilt. *Height* 7 *in. diam.* 5 *in.*

FRANKENTHAL (BAVARIA).

Hard paste, established 1754 by Paul Hanung, and after his death in 1760, transferred to the Elector Palatine, Carl Theodor. The mark of the early period up to 1760 was a lion rampant, the crest of the Palatinate, sometimes coupled with the initials of Paul Hanung, or his son, Joseph Adam. In 1761 the manufactory was purchased by the Elector, after which the mark was his initials C. T. under the crown.

325 A two-handled Sucrier and cover, pink, blue, and gold trellis pattern, painted with four medallions of River scenes. *Marked in blue with the lion rampant and the initials* P. H. I. (*Paul Hanung invenit*) *impressed*

C. W. Reynolds's Sale, Christie's, May 29, 1871. Lot 257. 5*l.*

Frankenthal Porcelain.

326 A white and gold Frankenthal Cup and saucer, painted in bistre with male and female figures in court costume. *Marked with the lion rampant, and the monogram of P. Hanung in blue on the saucer*

327 A white and gold Frankenthal Cup and saucer, painted with Animals in landscapes. *Mark, the lion rampant and the initials* J. H. *surmounted by* I *impressed*

328 A similar white and gold Cup and saucer, beautifully painted with cattle in landscapes. *Mark, the lion rampant*

329 A two-handled Ecuelle, cover, and stand; and a Milk-ewer, pencilled in flowers on a white ground. *Both marked with the lion rampant and the monogram of P. Hanung in blue*

330 A Frankenthal porcelain Plateau, diamond-shaped, the centre beautifully painted with a cottage scene of a mother and three children by or after Greuze, surrounded by a blue and gold trellised border. *Marked with* C. T. *under the electoral crown* (1761–98)

This was withdrawn from the previous sale as belonging to this section, being hard porcelain, and not pottery as there described.

331 An oval porcelain Fruit-dish, white and gold, with raised ornaments in the paste, and beautifully painted with medallions of birds, landscapes, and flowers. *Mark, the lion rampant and* P. H. *in blue, and* I. H. *surmounted by* 2 *in the paste.*

332 An early Frankenthal Figure in a pink court-dress, with a sword by his side, holding out a bunch of grapes with his left hand and hiding a dagger behind him with his right. *Mark, the lion rampant in blue. Height* 6 *in.*

333 A Frankenthal Figure of Scapin the celebrated Jester, in a black dress and cap, with a sword by his side and a gold hoop on his breast. His name inscribed in gold. *Mark, the lion rampant in blue. Height* 7½ *in.*

Molière makes this crafty Barber of Seville the hero of his 'Fourberies de Scapin.'

334 A group of two Goats, one above the other, on stands. *Marked with the lion rampant in blue and* P. H. *impressed*

Frankenthal Porcelain.

335 A fine group of Deer Stalking, consisting of a huntsman with gun, blowing his horn, a dead stag and a pointer by his side; finely modelled. *Marked with the lion rampant in blue. Height* 8½ *in. length* 8 *in.*

336 A fine large Frankenthal Group of three figures, representing Pluto carrying off Proserpine in a boat steered by Neptune; beautifully modelled and richly coloured. *Marked with the lion rampant. Height* 14 *in. diam.* 9 *in.*

337 An oval scallop-edged Fruit-dish, with gold borders, painted on a white ground, with birds and flowers. *Marked with the lion rampant and the monogram of Paul Hanung. Length* 13 *in. diam.* 8 *in.*

FRANKENTHAL, CARL THEODOR PERIOD.

Hard paste, established in 1761 at Frankenthal, immediately after the death of Paul Hanung in 1760, and discontinued after 1798, when the Elector became King of Bavaria. The mark now becomes C. T. and the Electoral crown.

338 A Carl Theodor Teapot and cover, beautifully painted with Europa and the Bull, and a Satyr gazing at a sleeping Nymph, in two large medallions. *Marked with the monogram* C. T. *under the electoral crown and a small* A. B. *interlaced, in blue. Height* 5 *in. diam.* 4 *in.*

339 A fine Carl Theodor Coffee-cup and Cover, with scroll handle, painted in bistre with a large medallion of a Skating subject after Teniers, and a small marine subject, in two medallions within scroll borders and gold. *Signed "Magnus pinxit" in very minute white letters. Marked* C. T., *and crown with a small* A. B. *in blue,* D *in gold, and* O *above* T *impressed. Height* 10 *in. diam.* 5 *in.*

340 A similar Milk-ewer and cover, on an oval tray, beautifully painted in bistre with marine landscapes, within scroll borders in gold. *Signed "Magnus pinxit." Marked* C. T. *surmounted by the crown, and a small* A. B. *in blue with* D *in gold and* I. H. *impressed. Height* 7 *in. diam.* 3½ *in.*

From Lord Willoughby de Eresby's Sale.

Carl Theodor Porcelain.

341 A similar Canister and cover, beautifully painted in bistre with Seaports in Medallions within scroll borders in gold, uniform with the preceding. *Marked* C. T. *and crown with* A. B. *in blue and* D *in gold. Height* 6½ *in. diam.* 3½ *in.*

342 A Carl Theodor Cabaret, or Déjeuner service: consisting of a diamond-shaped plateau, teapot and cover, milk-ewer, and a cup and saucer, beautifully painted in brown umber with marine views in the manner of Teniers and Van Goyen. *Marked* C. T. *under the crown, and* 80 (*probably for* 1780) *with* T. Z. (*painter's mark*) *on the rim*

343 A small Teapot and cover, richly gilt and painted with flowers in curvilinear lines. *Marked* C. T. *and the crown with* 6 *and a ring in gold. Height* 5 *in.*

344 A beautiful two-handled Cup, cover, and saucer, crimson and gold, painted with seven medallions of Amorini and Emblems. *Marked* C. T. *under the electoral crown, and* 79 (*for* 1779) *on the rim*

From the Bernal Sale, No. 76, where it sold for 10*l.* 10*s.*

345 A large and fine Carl Theodor group of Venus preparing to bathe, seated on a dolphin and reclining on a pedestal surmounted by a vase. *Marked* C. T. *under the electoral crown and the figures* 79. *Height* 9 *in. length* 10 *in.*

345* A Carl Theodor group of two Cupids, holding in front an oval tablet, on which a marriage ceremony is represented in alto-relievo, with a monumental vase at back on a pedestal—*height* 9 *in. Mark* C. T. *only, and indistinct*

Phillips, May 1, 1865. Lord Willoughby's Sale. Lot 269. 8*l.*

346 A Carl Theodor group of four Cupids, seated at different heights, holding emblems of Royalty and a basket of flowers; on a rocaille scroll pedestal, richly trellised in gold on rose-pink. *Marked* C. T. *and crown and* 6 *in blue. Height* 9½ *in. diam.* 8½ *in.*

Carl Theodor Porcelain.

347 A Carl Theodor group of an Eastern Priest, gorgeously attired in golden robes lined with ermine and crimson, and gold cap, with a child in striped dress bearing his train; on a pedestal. *Marked* C. T. *under the crown, and a large* H M *in blue. Height* 9 *in. diam.* 6 *in.*

348 A Carl Theodor group of three Children in full costume, occupied with scented flowers, with a pug-dog at foot. *Marked* C. T. *under the crown, &c. Height* 6 *in. diam.* 6 *in.*

Christie's, January 11, 1866. Lot 74. 6*l.* 10*s.*

349 An allegorical figure with two faces, one male the other female, in long robes bordered with fur, the female holding a medallion on which is a nymph pouring water from an urn. *Marked* C. T. *under the crown, and a triangle surmounted by a ring, in blue. Height* 7 *in.*

*** This unique figure, and the unusual mark of a triangle, is referred to by Chaffers at p. 486.

350 A Carl Theodor figure of a Sportsman on his return from Deer-stalking, with emblems. *Marked* C. T. *and the crown. Height* 6½ *in.*

351 A Carl Theodor group, representing a Girl caressing an old man in holiday costume; on a green plinth. *Marked* C. T. *and crown, with the figure* VIII *in blue, and* Mo *in gold. Height* 6 *in. diam.* 5 *in.*

352 Three small detached figures in pink and white chintz dresses, with slouched punchinello hats turned up with yellow, and yellow boots; one carrying a cup and saucer, another a basket of fruit, the third measuring a sword; on circular plinths. *Marked* C. T. *and crown, &c. Height* 5 *in.*

353 Two similar figures with slouched punchinello hats and yellow boots, one carrying a water-jug, the other a wreath of flowers; on circular plinths. *Same mark. Height* 5 *in.*

Carl Theodor Porcelain.

354 Three small female figures, with yellow gipsy hats, one feeding a lamb, another carrying a basket of grapes, the third with a large basket of fruit; on circular plinths. *Mark*, C. T. *and crown, addition of* 71 *and* A

355 A small Carl Theodor Horse, with green saddle and stirrups. *Not marked. Height* 4½ *in.*

LUDWIGSBURG, also called KRONENBURG (in the Kingdom of Würtemberg).

Hard paste, established by Ringler in 1758, under the patronage of Carl Eugene, the reigning Duke. It is celebrated for the excellence of its productions, and especially for the modelling and painting of its groups. The mark from 1758 to the death of the Duke in 1793 was a double C reversed and interlaced, generally surmounted by a crown and cross. Later pieces were without the crown.

358 A Mazarine-blue and gold cup and saucer, beautifully painted in monochrome with Cupids in two medallions. *Mark, the double* C *under a Count's coronet*

Christie's, May 29, 1871. Lot 346. 5*l.* 15*s.*

359 A white and gold Ludwigsburg Teapot and cover, on tripod supports, painted with military subjects on a white ground. *Mark, the double* C *interlaced, under a ducal crown and cross*

360 A white and gold Ludwigsburg Coffee-pot and cover, on tripod supports, painted with roses and flowers, *with the rare mark of the Stag's horn.—Also*, two white Cups and saucers, painted with flowers. *Mark, the double* C *interlaced, the crown, and a cross*

361 A large Ludwigsburg group of Bacchus and Ariadne, the latter wearing a golden wreath, both holding up bunches of grapes towards each other; at their back is an infant faun, with goat's legs and feet, hugging a jar of grapes. *Mark, the double* C *interlaced. Height* 11½ *in.*

362 An elegant figure of a Nymph fishing, with bared legs and a basket at her feet. *Marked with the double* C, *crown and cross, in blue, and* I. N. M. *impressed. Height* 6½ *in.*

Ludwigsburg, also called Kronenburg Porcelain.

363 An elegant figure of a Pifferaro with his bagpipe. *Mark, the double* C, *crown, and cross. Height* 6½ *in.*

364 A pair of male and female figures of Poulterers carrying live Birds for sale. *Both marked with the double* C, *crown, and cross, with the addition of* S *in blue. Height* 6 *in.*

365 A two-handled pink and white Scent-vase and cover, richly ornamented and perforated at top, with two musical Amorini as supporters, and the music of a Minuet painted on the front, upon which is a blue label inscribed T. F., and a very minute name, said to be *G. Wemmert. Not marked as Ludwigsburg, and suspected to be Chantilly*

Christie's, December 4, 1873. Lot 66. 8*l.*

366 A white and gold Cup and saucer, painted with Battle-scenes. *The cup marked with the double* C *without the crown; the saucer with the Dresden cross swords and the painter's initial in gold*

368 A group of three Opera Dancers, in rich costume, performing a theatrical figure; on a scroll pedestal. *Mark, the double* C, *crown, and cross, in blue, with the initials* J. J. B. *in red. Height* 6½ *in.*

369 A pair of Opera Dancers, similar to the preceding. *Mark, the double* C, *crown, and cross; also* 3 K, *&c. scratched in the paste. Height* 6½ *in.*

This and the preceding lot were bought at the sale of the late Marchioness of Hastings, in Kensington Park Gardens.

370 A Ludwigsburg group of a Cavalier in court costume, having his shoes polished by a female, the plinth encrusted with flowers. *Not marked. Height* 6½ *in.*

371 Four small Ludwigsburg figures, one carrying Grapes and a Water-can. *Mark, the double* C, *crown, and cross.—Another,* carrying Grapes; *the third,* a female with a large water-jug; *the fourth,* a female with a black cloak, *marked* H *in the paste* (*Hanung*)

NYMPHENBURG (BAVARIA)

(NEAR MUNICH).

Hard paste, established under the patronage of the Elector Maximilian Joseph, afterwards King of Bavaria, in 1747, by Niedermeyer and Lippich, at first at *Neudech*, on the *Au*, and in 1758 at *Nymphenburg*, under the direction of Ringler, of Vienna, and Höchst, who had been appointed in 1756. The colours and gilding of this porcelain are excellent, especially up to the death of the King in 1778. But the establishment was continued by his successor Carl Theodor, till his death in 1799, and is still in activity as a Royal manufactory. The marks are *a Shield fusilly*, the arms of Bavaria, and the early one of *Two Triangles interlaced*, surrounded by numerals and letters, being the ancient mystic device of the Freemasons, called the *Pentalpha*.

374 A Nymphenburg Marriage-cup and saucer, white and gold, painted with medallions of Hymen and the three Graces, accompanied by eight lines of connubial proverbs in German. *Mark, the Arms of Bavaria impressed*

375 A Nymphenburg white and gold Cup and saucer, painted with a dog and the golden wolf (inscribed Canis aureus). *Mark, the arms of Bavaria, and an* O *(probably an orb) above them, all impressed*

376 A Nymphenburg Cup and saucer, richly painted with broad borders, masks and peacocks on a black ground, and ornamented with festoons in gold. *Mark, the Bavarian arms, and* O *above them, and an* I *by the side, all impressed*

377 A pair of Nymphenburg Cups and saucers, bordered with roses, and painted with two different German coats-of-arms, with monograms and portraits. Inscribed Vivat I.B.V.—B.B.M.—IM. 90. *Mark, the Arms of Bavaria impressed, and on one the initials* J. K. *in red (for Klein, the painter?)*

378 A similar Nymphenburg Cup and saucer, bordered with forget-me-nots, and painted with a German coat-of-arms bearing a triple crest (a Prince's feather, a star of six rays, and a peacock), and a large monogram of J. A. G. T. under a coronet. *Bavarian arms, surmounted by* O, *impressed*

379 A white and gold Nymphenburg Coffee-cup, cover, and saucer, with twisted handle, richly painted with wreaths of Roses and Cupids bearing shields, with a monogram apparently P. B. *Not marked*

Phillips, March 18, 1869. Lot 13. Oswald. 5*l.* 5*s.*

Nymphenburg Porcelain.

380 A Nymphenburg scallop-edged Plate, painted with a green landscape within green and gold festoons. *Mark, the intersecting triangles and hieroglyphics in blue* (*see Marryat, p.* 347, *and Chaffers, p.* 488)

381 An oval Nymphenburg Plateau, painted with a winged figure entitled the Genius of Friendship, represented with a bow in his right hand and a flambeau in his left, holding it over an urn-shaped altar, above which is a poetical distich in German. *Marked with the arms and* O, *and* A. A., *being the artist's mark* (*Auguste Auer*), *circa* 1770

382 A white and gold Milk-ewer and cover, painted with two amatory groups of peasants (one rather jocose). *Mark, the intersecting triangles and Masonic hieroglyphics* (*like Lot* 380). *Height* 8 *in.*

383 Another Nymphenburg Milk-ewer and cover, painted with a Chateau and flowers. *Mark, the double triangle, &c.—Also,* two white Cups and saucers, painted with bouquets of flowers. *Mark, the arms of Bavaria impressed, and on one a large* A *in blue* (*for Auer?*)

384 A barrel-shaped Tankard, with metal cover and foot, ornamented with rocaille scrolls in relief, and painted with four groups of flowers. *With the arms of Bavaria impressed, in the small form figured by Chaffers at p.* 488, *the letters* I. A. H., *and two wings in green, with the date* 1765 *in gold. Height* 7 *in. diam.* 4 *in.*

Chaffers, at p. 487, gives the same three letters, but with the later date of 1778, and thinks them a painter's initials, but they probably indicate Joseph Adam Hanung.

385 A Nymphenburg Teapot and cover, on tripod supports, richly gilt and beautifully painted with landscapes. *With the impressed mark*

386 A Nymphenburg Milk-ewer and cover, with a crimson scale and gold border, painted with domestic figures in a landscape *Signed "Lindemann fecit" in gold, without any other mark*

Nymphenburg Porcelain.

387 A circular Tea-canister and cover, beautifully painted with alternate lines of flowers and ornaments in Indian ink and gold. *The impressed mark is scarcely visible, and suspected to be* Bristol. —*Also*, a Cup and saucer, curiously painted in Indian ink and gold with figure subjects, and a portrait inside the cup. *Mark, the Bavarian arms and the letter* P, *impressed*

HÖCHST PORCELAIN (Mayence).

Hard paste, originally founded for enamelled pottery in 1720 by Geltz, a merchant at Frankfort, and after various experiments and ultimately with the assistance of Ringler of Vienna for porcelain, in 1740. It became a state establishment in 1752, and in 1765 the celebrated modeller J. P. Melchior was appointed director, under whom the productions attained great perfection. His small models (says Marryat) are without a rival. This establishment was discontinued in 1794 on the invasion of the French. The mark is a wheel with six spokes, sometimes with and sometimes without the crown, generally in blue, but occasionally in gold.

388 A tall white and gold Coffee-cup, cover, and saucer, painted with wreaths of roses and three medallions of Cupids in grisaille within gold borders. *Mark, the wheel of six spokes in blue*

388* An oval pink and white Stand, with a rococco scroll border, containing a chocolate-pot and cover, and a coffee-pot and cover, with spiral necks, painted with tulips and roses. *Mark, the wheel of six spokes, in both red and blue*

389 A tall Mazarine-blue and gold Cup, cover, and saucer, beautifully painted with six medallions of Cupids and flowers. *Mark, the wheel, in blue*

389* A richly-decorated gros-bleu and gold Höchst Teapot, with goat's-head handle and spout and trellis ornaments, painted with four medallions of fruit and flowers; *with silver-gilt top—height* 8 *in. Mark, the wheel, in blue*

390 A white and gold Coffee-cup and saucer, painted with a miniature profile of the celebrated Gellert, in a medallion supported by two Muses. *Mark, the wheel, in blue*

Höchst Porcelain.

391 A Höchst China group of three figures, two of them waltzing affectionately, and the third a Cavalier in court costume, looking on with evident jealousy. *Mark, the wheel of six spokes in gold. Height* 6½ *in.*

This would illustrate Moore's poem, "What you have touched you may take, pretty waltzer, adieu."

392 A Höchst white female figure, spinning. *Mark, the wheel in blue. Height* 7 *in.*

393 A female, in a pale-blue cloak over a spotted dress, carrying a live goose in a basket at her back. *Mark, the wheel in blue, and the letter* K (*for Kuntze*) *impressed. Height* 7 *in.*

394 A finely modelled group of two juvenile figures, in ball costume, waltzing.—*Also*, a boy, in a pink and blue dress, carrying a water-jug. *Both marked with the wheel, surmounted by the electoral crown. Heights* 5 *in.*

394* A splendidly decorated Plate, trellised with gold, the centre beautifully painted in monochrome with a classical medallion of five figures, surrounded by a festoon border, with Roman heads in relief, and masks in gold. *Marked with the wheel of six spokes in blue, and* R (*for Ringler of Vienna the founder*) *scratched in the paste*

ANSPACH (the Margraviate, in Bavaria).

Hard paste, founded 1718 by a runaway workman from the Dresden manufactory, named Wachenfeld, but of short duration, as Wachenfeld soon after went to Strasburg. "Specimens of this porcelain (says Marryat) are very rare." The mark is the Bavarian shield in several different forms, either with or without A, or the A separately, and sometimes, but rarely, the very early mark of the crude figure of an Eagle.

395 A small Anspach Sucrier and cover, with gold and pink scale borders, and painted with festoons of flowers. *Marked on a shell-shaped armorial shield, as given by Marryat, No.* 135, *p.* 348

396 A large ewer-shaped Water-jug, on foot, with scroll handle and ornaments in relief, painted with roses and flowers. *Marked* A *under the Bavarian shield, both impressed. Height* 8½ *in.*

Anspach Porcelain.

396* A white and gold Anspach Cup and saucer, painted with landscapes in rose-pink, surrounded by rich borders. *Mark, the* A *and both shields, as figured in Marryat, Nos.* 134 *and* 135, *p.* 348

397 A Coffee-cup and cover, of same pattern and mark

398 A large white and gold barrel-shaped Jug and cover, painted with two medallions of figure-subjects in pink, surrounded by festoons of roses. *Mark, the crossed swords joined by a triangle, in pale-blue, as figured by Chaffers, p.* 490. *Height* 9 *in.*

399 Two Cups and saucers, of the same pattern as the preceding and similarly marked, but one in red, the other in blue

400 A small Anspach Teapot and cover, with a dog-shaped spout and scroll handle, painted with roses and flowers. *Mark,* A *in blue.—Also,* two Cups and saucers painted with figures and flowers on a white ground. *Mark,* A *in blue*

401 A small Anspach Cup and saucer, elegantly painted with festoons of flowers within pink scale and gold borders, of Dresden pattern. *Mark,* A *underneath the so-called Eagle (circ.* 1718), *of which, according to Marryat, specimens are very rare*

FÜRSTENBERG or BRUNSWICK PORCELAIN.

Hard paste, established in 1750, under the patronage of Charles William Ferdinand, Duke of Brunswick (who in 1737 married Augusta, daughter of Frederic Prince of Wales and granddaughter of George II.), by Bengraf, a workman from Höchst, who, however, died the same year; after which Baron von Lang, a skilful chemist, undertook the direction with great success. The mark is an F in various forms.

401* A pair of white and gold Campana-shaped Fürstenberg Scent-vases, with perforated covers, with stoppers, on tripod dolphin supports. *Height* 8½ *in. diam.* 5½ *in. Marked* F *in blue*

402 A large white Fürstenberg Vase and cover, painted with four medallions in bistre, and ornamented with green flowers in relief. *Marked* F *and* R R *in blue, with* R R *impressed, and the name Beck in red, described by Chaffers, p.* 491. *Height* 12 *in.*

Fürstenberg or Brunswick Porcelain.

403 A pink, white, and gold Fürstenberg Cafetière and cover, beautifully painted with two medallions, one apparently the Witch of Endor, and wreaths of flowers. *Height* 7½ *in.—Also,* a Saucer and cover of the same pattern, with two similar medallions. *Both marked* F. 5 *in blue*

404 A pink, white, and gold Cafetière and cover, painted in medallions, with domestic interiors and portraits.. *With gilt metal mountings. Height* 8 *in.—Also,* a Teapot and cover of the same pattern, painted with two medallions of Carnival groups in the manner of Watteau, *with gilt handle and spout, the top fastened by a chain.—Also,* an oval Sucrier and cover of the same pattern, with humorous medallions of the Dutch School. *One piece marked with a flower in gold*

405 Three white and gold Cups and saucers, beautifully painted in flowers. *All marked* F *in blue*

406 A shaped Chocolate-cup, cover, and saucer, painted with landscape medallions in pink, within scroll borders.—*Also,* a Teacup and saucer of the same pattern. *Marked* F *in blue*

405* A small Fürstenberg turquoise and gold Toilet-pot and cover, painted with two landscapes. *Marked* F *in blue*

406* Six white and gold Fürstenberg Fruit-dishes, scallop-edged, with indented concave borders, the centres richly painted with landscapes in scroll medallions. *Marked* F *in blue*

FULDA PORCELAIN.

Hard paste, established in 1763 by Ringler's workmen, under the patronage of Arnandus, Prince Bishop of Fulda, who spared no expense in bringing it to the utmost perfection. His successor in the episcopacy abandoned the manufactory on account of its great expense, and it was sold off in 1780. The mark is an F F interlaced under a crown and cross.

407 A white and gold Fulda Cup and saucer, beautifully painted with the portrait and monogram of Arnandus, Prince Bishop of Fulda, the founder, who reserved most of the pieces for himself and friends, and where not reserved they were secured by the Church dignitaries; in consequence of which, and the short duration of the manufactory, they are very rare, as is attested by Marryat. *Mark, the double* F F, *surmounted by the Prince Bishop's crown and a cross, in blue*

Fulda Porcelain.

408 A white and gold Fulda Teapot and cover, and a cup and saucer, painted with four clerical portraits in grisaille. *Marked as above*

409 A white and gold Fulda Breakfast Service, consisting of a small Teapot and cover, a small Coffee-pot and cover, a Milk-ewer and cover, a Sucrier and cover, *all on tripod stands*, and painted with battle-pieces and military emblems; and a cup and saucer of the same pattern.—*Also*, a white Cup and saucer painted with landscapes. *All marked with the double F F, surmounted by the crown and cross*

410 A pair of small delicately coloured figures of children carrying birds and flowers, finely modelled, on circular scroll plinths. *Marked only with the blue cross (the arms of Fulda) under the glaze. Heights* 5 *in. and* 5½ *in.*

Chaffers quotes two similar figures in his 'Ceramic Gallery,' No. 234, as then belonging to Mr. Charles Dickens. But he must have given them away, as they were not in his sale in 1870.

BADEN-BADEN PORCELAIN.

Hard paste, established under the patronage of the reigning Margrave by the widow Sperl, in 1753, with the aid of workmen from Höchst, and successfully carried on by her till 1778, when, having got into the hands of a man named *Pfalzer*, who was insolvent, it was sold off and the building made into the inn now known as the '*Grün Winckel.*' The mark is two Axes facing each other, or merely the blades, in neutral tint or gold.

411 A female Figure in white robes spangled with gold, carrying a book under her arm, and holding at her feet the Aegis, a large shield with a Gorgon's head. *Marked with the two axes in gold (quoted by Chaffers, p.* 501). *Height* 11⅓ *in.*

412 A white and gold Baden Coffee-pot and cover, with an elaborate serpentine handle and a mask spout, and ornaments in relief, painted with two landscapes. *Height* 7 *in. Not marked*

AMBERG (BAVARIA) PORCELAIN.

Hard paste. Nothing seems known of this manufactory, and the following are the only specimens on record. Amberg is a large town, and was formerly the capital of the Upper Palatinate.

413 Five Coffee-cups and saucers, painted with roses, tulips, and honeysuckle on a white ground. *Nearly all inscribed in the rims* "*Amberg*, 1774"

End of Second Day's Sale.

Third Day's Sale.

On THURSDAY, MARCH 28, 1878,

AT ONE O'CLOCK PRECISELY.

GERA PORCELAIN.

Hard paste, founded, according to Demmin, in 1762, but according to others about 1780. Next to nothing is known of this manufactory, and the only specimens on record appear to be those in the present collection, which are the identical ones quoted by Chaffers at p. 500. Marryat merely says, "The ware is white, prettily painted with blue or red flowers." *The mark is a large upright italic G in blue.*

414 A large pale-green and gold barrel-shaped Compotier and cover, painted with a view of Gera in pink, and four profile Portraits (two male and two female) in Indian ink, members of a family named Kessler and Dietz, with Armorial bearings (probably a family record). *Marked* G *in blue. Height* 6½ *in. diam.* 5 *in.*

415 A pale-green and gold Chocolate-cup, cover, and saucer, painted with a view of Gera in pink, and an inscription in gold, "A Madame Kessler née Schwinge, à Freybourg." *Marked* G *in blue*

416 A Gera Teapot and cover, with ornaments in relief, and beautifully painted with two bouquets of flowers on a white ground. *Mark* G *in blue, and* D *in bistre*

GOTHA (Saxe Coburg).

Hard paste, founded 1780 by Rothenburg, and after 1802 continued by Henneberg. The mark is G.

417 A white and gold Teapot and cover, with scroll handle.—*Also*, a large Sucrier and cover, and a bell-shaped cup, cover, and saucer, with twisted handle; all beautifully painted in pink with festoons of flowers. *Mark*, G *in blue*

GOTHA (SAXE COBURG)—*continued.*

418 A pale-brown Cup and saucer, curiously grained in the manner of bird's-eye maple, and painted in Indian ink with two landscapes. *Marked* G *in blue as well as impressed.—Also,* a two-handled vase-shaped Compotier and cover, painted with roses and flowers. *Marked* G *in blue*

419 Two bright-green Cups and saucers, with gold borders and handles. *One marked* R *in gold (for Rothenburg the founder in* 1780)

RUDOLSTADT.

Hard paste. established originally at Volkstadt in 1758, and afterwards removed to Rudolstadt; and discontinued, in consequence of the death of Greiner, in 1797. The mark is R.

420 A bell-shaped Rudolstadt Cup, cover, and saucer, with blue and gold borders, the cup painted with flowers, and the initials Ph. H. F. H. in a medallion, above which is the date 1776, the saucer painted with a wife surprising her husband at night reading love-letters. *Mark,* R *in blue*

421 A bell-shaped white and gold Cup, cover, and saucer, beautifully painted with groups of flowers. *Marked with the cross swords in imitation of Dresden. See Chaffers, pages* 496–7, *where this example is described*

422 A two-handled cylindrical white and gold Compotier, cover, and stand, beautifully painted in pink, with three large medallions of Cupids. *Mark,* R *in blue. Height* 6 *in. diam.* 3½ *in.*

423 Two small fluted Custard-cups, with blue borders and handles. *Mark,* R *in blue*

GROSSBREITENBACH
(IN HESSE DARMSTADT).

Hard paste, established about 1770 by Greiner, who superintended several of the Thuringian manufactories until his death in 1797, e. g. Rudolstadt, Limbach, Kloster Weilsdorf, and Volkstadt. *The mark is a trefoil.*

424 A small Coffee-pot and cover, fluted and painted in rose-pink, with Roses.—*Also,* a Milk-ewer and cover, painted with Roses and tulips.—*Also,* a Cup and saucer, with flowers and ornaments in Japanese style. *All marked with the trefoil in red*

THURINGIA.

Hard paste.—Thuringia is a comprehensive name for the various towns in this ancient and extensive district of Central Germany, and includes Volkstadt, Rudolstadt, Regensburg, Wallendorf, Coburg, Gotha, Limbach, and Gera, all of which are treated separately. The earliest manufacture of porcelain in Thuringia was at *Sitzerode*, owing to the accidental discovery there, in 1758, of kaolin, and in 1762 the manufactory was transferred to Volkstadt, and there is no known mark for the intervening period, unless we accept the following.

425 A fluted Sucrier and cover, painted in lake camaieu, with flowers and ornaments in Japanese style. *Marked* T *in red.* (See Chaffers, p. 498.)—*Also*, a *Limbach* Cup, dark-blue and white. *Marked* L.B.V. *interlaced, in blue*

426 Two white and gold Coffee-cups and saucers, of Thuringian porcelain, one painted with the Judgment of Diana, the other with Diana presenting a quiver of arrows to a nymph. *Mark, the arrow through a* G *in blue, as given by Chaffers, p.* 498

427 A white and gold Cup and saucer, painted with a group of thirteen Thuringen officers in consultation, and two soldiers playing chess on a drum. *Mark, the arrow through a* G *in blue*

VOLKSTADT.

Hard paste, originally established at Sitzerode in 1759, and transferred to Volkstadt in 1762, under the management of a merchant named Nonne, from Erfurt. After 1770 it was superintended by Greiner. The mark is a kind of C V interlaced, which, according to Marryat, is the escutcheon of Saxony.

428 A Teapot, cover, and oval stand, painted with green trellis borders and bouquets of flowers. *Mark, the* C.V. *interlaced*

429 Two white and gold Coffee-cups and saucers, with pink trellis borders, and painted with six groups of rural figures. *Mark, the* C.V. *interlaced*

430 A small white and gold Tea-caddy, cover, and stand, with green foliage borders, and three landscape medallions in pink.—*Also*, a Teacup and saucer of the same pattern, with landscapes. *Mark, the* C V *interlaced*

VOLKSTADT—*continued.*

431 A small Teapot, cover, and stand, of smaller pattern, painted with roses and landscapes.—*Also*, a Coffee-cup and saucer, with pink and green borders, and painted with Chinese figures in pink. *All marked with the* C.V. *interlaced*

REGENSBURG (OR RATISBON),

THE ANCIENT CAPITAL OF BAVARIA.

Hard paste, established early in the present century by A. Schwerdtner. The mark is R—g.

432 A buff and gold Cup and saucer, with rose-pink, blue, and green floral borders, the Cup beautifully painted with the portrait of a youthful poet, surrounded by clouds; the Saucer with a weeping willow. *Marked* R—g, *and figures* 1 *and* 7 *in blue*

433 An elegant Regensburg Cup and saucer, with broad green and Mazarine-blue and gold Grecian borders, the cup gilt inside. *Marked* R—g *and* N (*for the artist*) *in blue*

434 A beautiful Regensburg Cup and saucer, with broad Grecian borders in gold, painted with two landscapes in bistre on a white ground.—*Also*, a smaller white and gold Cup and saucer, with similar landscapes.—*Also*, a white Cup and saucer, with pink borders and bouquets of flowers. *Marked* R—g, *with* N *and* Z (*for the artists*) *in blue*

NIDERVILLER.

Hard paste, established according to Demmin in 1746, but Chaffers gives 1760, and Marryat 1765, by the Baron de Beyerlé, who continued it till his death in 1784, when, under the direction of Lanfray, it was taken up by General Count Custine, the last lord of Niderviller, who was executed August 20th, 1793, for the loss of Mentz to the Prussians. It then came under the sole direction of Lanfray, who in 1802 purchased the property. The marks are somewhat numerous, generally the double C under a crown.

435 A white and gold Cup and saucer, beautifully painted with birds in gilt festoons. *Marked in blue* F. C. L., *interlaced* (*for F. C. Lanfray, the manager in* 1785), *see Chaffers, pages* 544 and 545

NIDERVILLER—*continued.*

435* A Mazarine-blue and gold Coffee-cup and saucer, beautifully painted in brown umber with Cupids, in two medallions. *Mark, double* C *under a count's coronet* (*for Custine*)

436 A canary-yellow Coffee-cup and saucer, with broad gold borders, painted with vases of flowers in medallions. *Marked* N *in gold.* —*Also,* a blue and white Coffee-cup and saucer. *Marked with the double* C *reversed, under a count's coronet*

WALLENDORF (SAXE-COBURG).

Hard paste. Established 1762 by Greiner and Hamann, and celebrated for its fine products. The mark is a W.

437 A white and gold Cup and saucer, with landscapes in lake camaieu, ribbed inside so as to give shadows when held to the light. *Marked* W

*** This is almost identical with Greiner's other ware, made subsequently at *Grossbreitenbach.*

HÖXTER (NEAR FÜRSTENBERG, BRUNSWICK).

Hard paste. Established by Zieseler, a flower painter, about or soon after 1750; but he was unsuccessful, and succeeded in 1770 by Paul Becker, who was forthwith bought off by the Duke of Brunswick to prevent competition with his Fürstenberg manufactory. *The mark is a fanciful monogram of P. Z.*

438 A white and gold Cup and saucer, painted with landscapes and buildings in pink. *Marked in blue with a monogram representing* P. Z. (*Paul Zieseler*), *a small* W *in red, and* K *impressed.* *See Marryat, fig.* 121, *page* 345

PIRKENHAMMER (BOHEMIA).

Hard paste. Founded in 1802 by F. Hölke and J. G. List, workmen from Saxony, but first successfully established in 1818 by Charles Fischer, of Erfurt. *The mark is C. F.* (*for Charles Fischer*), *or F. R.* (*for Fischer and Reichenbach*). *Both under the glaze.*

439 A pair of white and gold Plates, the centre painted with baskets of fruit and flowers, *Marks* C. F. *and* F and R *impressed*

ELBOGEN (Bohemia).

Hard paste. Established in 1815 by M. Haidinger, and highly esteemed. The mark is an elbow holding a sword, a shield in the quarterings of Austria.

440 A small two-handled Porcelain Compotier and cover, ornamented in gold, and painted with four animal subjects from Æsop's fables. *Marked with the Elbow and sword impressed in the paste. Very rare. Height* 5 *in. diam.* 3 *in.*

SCHLAKENWALD (Bohemia, near Elbogen).

Hard paste. Established 1800, and continued by Lippert and Haas. *The mark is S, or the full names.*

440* A large pale-green and gold Chocolate-cup and saucer, with twisted handle, beautifully painted with a domestic scene of cottagers, children, and animals, in a large medallion. *Mark,* S *in blue*

TEINITZ (Bohemia).

A manufactory of fine Stanniferous faience (easily mistaken for porcelain), carried on about 1790 by Welby, under the patronage of Count Trautmansdorf. Specimens are very rare. *The mark is as stated below.*

441 A richly decorated Plate with white maroon and gold borders, the centre exquisitely painted with a classical love-scene between Mars and Venus, with doves and Cupids, and a car in the distance. *Marked Welby in Teinitz, within a circular wreath surmounted by a crown, impressed*

G. B. Carruther's Sale, Christie's, May 16, 1870. Lot 311. 14*l.*

KORZEC (Volhynia, Poland).

Hard paste, of high quality. Established about 1803 by Merault, a chemist, from the Sèvres manufactory, and of very short duration. *The mark, which is rarely met with, is an eye within a triangle, in red or blue.*

442 A white and gold Milk-ewer, painted with flowers, with snake handle. *Mark, the Eye within a triangle, in red*

443 A bell-shaped Cup and saucer, with green and gold borders, and richly decorated with gold foliage, similar to the Vienna fabrique. *Marked as above, but in blue*

SCHOELZER (PROBABLY VIENNA).

444 A bell-shaped Cup and saucer, richly gilt and decorated with blue and gold architectural ornaments. *Marked Schoelzer in red*

Very little is known of this artist, who is evidently German by name and Viennese in taste. Galignani classes him, it appears, as formerly a dealer in Paris. The only examples recorded are the present and the plate, Lot 615, in my former sale, which produced 19*l.* 8*s.* 6*d.* (both referred to by Chaffers), and the porcelain plaque, No. 559, which sold a long way under its value for 22*l.* 1*s.*

STRASBURG.

Hard paste. The original manufactory seems to have been brought here by Wachenfeld, of Anspach, about 1721, who entered into partnership with Charles Francis Hanung (or Hannong, as many call him), but soon left him the sole manager. He dying in 1839, was succeeded by his son Paul, who, with the aid of the celebrated Ringler, in 1752, produced porcelain of such high quality that it excited the jealousy of the Sèvres establishment; and to protect that monopoly a decree was issued by Louis XV. in 1754, which obliged Hanung to transfer his manufactory to Frankenthal. *The marks are generally H., J. H., or P. H., in monograms.*

445 A large two-handled Ecuelle, cover and stand, painted with roses, flowers, and green foliage. *Marked in blue* J. H. (*Joseph Hanung*), T. 40

(*This specimen is either opaque porcelain or stanniferous faience, as are the following specimens.*)

446 A Strasburg group of a Villager fiercely saluting a Fruit Girl, and upsetting her basket. *Marked* J. H. 39. *Height* 7½ *in. diam.* 5½ *in.*

447 A Strasburg figure of a Female Peasant, with a red apron over a striped dress. *Marked* H. N. I. *in the paste.—Also*, a group of two children in striped dresses, seated on the roadside in conversation—*height* 5½ *in.*

448 A large group of a Shepherd teaching a Shepherdess to play the Flute, a lamb at her feet. *Marked* H. 39. *Height* 9 *in. diam.* 7½ *in.*

UNKNOWN, BUT PROBABLY GERMAN.

449 A white and gold Porcelain Sucrier and cover, painted with two gentlemen in German costume, in a garden scene, one smoking and reading a letter, while the other looks over his shoulder. *Marked in bold letters* N. S. *in blue*

Mr. Chaffers, p. 416, thinks this Italian and Doccia, but the porcelain is semi-opaque, and unlike that fabrique.

ZURICH (Switzerland).

Hard paste, established 1759 by one of Ringler's workmen from Höchst, and carried on by Spengler and Hieracher till 1768, and then by Trou till 1775. *The mark is the German Z in blue.*

450 A small Candelabrum, formed of two children, one sleeping beneath a tree, while the other looks down from an upper branch; coloured pink, blue, buff, and gold, on a scroll plinth. *Marked* Z *in blue, with* K *impressed in the paste (probably for Kuntze, from Höchst). Height* 7½ *in. diam.* 5½ *in.*

451 A white and gold Teapot, cover, and stand, painted with flowers, fruit, and ornaments. *Marked* Z *in blue. Height* 5½ *in.*

452 A white and gold Cup and saucer, painted with Swiss figures in landscape. *Marked* Z *in blue*

453 A pair of Cups and saucers, painted with birds and flowers. *Marked* Z *in blue on a white ground*

454 A finely-modelled figure of Venus bathing. *Marked* Z *in blue. Height* 11½ *in.*

NYON (Canton de Vaud, Switzerland).

Hard paste, established about or before 1790 by a French flower painter named Maubrée, assisted by several artists from Geneva. The mark is a fish, in allusion perhaps to the situation of the manufactory near the lake of Geneva.

455 A large two-handled Swiss Ecuelle, Cover, and Dish, with ornamental borders and floral wreaths in gold and colours on a white ground. *Mark, the Nyon fish in blue. Diameter of Ecuelle* 5½ *in. dish* 8½ *in.*

456 A white and gold scallop-edged Nyon fruit-dish, beautifully painted with bouquets of flowers. *Mark, the fish in blue.—Also,* a small but very elegant toilet-tray, with gold and rose-pink borders. The cover painted with a coast scene and figures. *Mark, the fish in red*

457 A white and gold Coffee-pot and cover, beautifully painted with two oval medallions in monochrome.—*Also,* a Milk-ewer of the same pattern. *Both marked with the fish in blue*

NYON PORCELAIN—*continued.*

458 A large two-handled Nyon Chocolate-cup, with gilt handles and borders, beautifully painted with numerous figures of Musical and Theatrical subjects à la Watteau. *Mark, the fish in blue*

459 A large two-handled Chocolate-cup, cover, and saucer, richly gilt and exquisitely painted with bouquets of flowers on a deep-claret ground. *Mark, the fish in blue*

460 A white and gold Coffee-cup and saucer, elegantly decorated with festoon borders. *Mark, the fish in blue*

461 Four early Swiss costume groups in painted *bisquit*, named after the different Cantons, including Appenzell; one of them a group of the celebrated Wiedertäuffer, or Anabaptists, travelling with a horse and cart. *Heights* 5 *and* 6 *in.*

RUSSIA (ST. PETERSBURG).

Hard paste, founded in 1744 by workmen from Dresden, under the patronage of the Empress Elizabeth, and after her death, in 1762, made a state establishment by Catherine II., when it attained a very high character, which it still maintains. The chief marks are a Russian E crossed through the centre (for Ekaterina), or the Russian P and crown of the Emperor Paul, or N and the crown for Nicholas I.

462 Three fine Russian Plates, with broad gold borders and festoons of flowers, intersected with architectural medallions; the centres painted with Views in Syracuse and Florence. *Two of the plates marked with the sceptre and crown of the Emperor Alexander I., and one with the sceptre of the Emperor Paul*

*** Said to be part of a service presented by the Emperor Alexander I. to Queen Catherine of Würtemberg.

463 A Russian Plate, with gold and canary border, the centre beautifully painted with the figure of a female peasant dipping clothes by the side of a stream. *Inscribed on the back "Femme des Environs de Moskou," in writing similar to the preceding plates*

464 A deep Russian Fruit-dish, embossed with a broad trellised border, the centre painted with a bouquet of flowers. *Marked with the cipher of the Empress Catherine II. in blue above the Russian initials* P K *in lake, as given by Chaffers, p.* 516. *Diam.* 11½ *in.*

RUSSIAN PORCELAIN—*continued.*

465 A white and gold Cup and saucer, painted with the double eagle under the Imperial crown, and impaled shields bearing the arms of Russia. *Marked with the cipher and crown of the Emperor Paul in gold, as given by Chaffers, p.* 517

466 A Cup and saucer, with green and gold borders, painted with Russian Archers on the cup, and a Cavalry officer on the saucer. *Marked with the cipher of the Empress Catherine II. in blue and a star in gold*

467 A dark-blue and gold Cup, cover, and saucer, painted with pastoral figures in two large medallions. *Marked with the cipher of the Empress Catherine II. in blue* (*the specimen cited by Chaffers, p.* 517)

468 A small oblong Tray, richly embossed and decorated in blue, red, and gold. *Marked with the cipher and crown of the Emperor Nicholas I., as given by Chaffers, p.* 517.—*Also,* a Russian Caviare-spoon, embossed and decorated in gold and colours

469 Two porcelain Eggs, richly gilt with emblems relating to the Russian Church. *Both with an impressed mark.—Also,* a Moscow green and gold Cup and saucer, richly gilt inside and outside, and embossed. *Marked "Gardner" in Russian letters, impressed, and* G *in blue* (*the example cited by Chaffers, p.* 517). —*Also,* a helmet-shaped Cup, with Egyptian emblems, and richly gilt within and without

470 A fine white porcelain Basin and cover, beautifully embossed in bold relief with Mayflowers, roses, and foliage. *Marked with the cipher and crown of Nicholas I. in blue, as given by Chaffers, p.* 517

471 A porcelain figure in colours and gold of a girl playing a Russian Guitar-like instrument. *Marked* A *under a crown within a wreath in blue* (*the cipher of Alexander II.*). *Height* 6 *in.*

471* A white and gold Porcelain figure of a Comic Actor, with slashed hose and a club in his hand, well modelled. *Signed in a monogram, apparently* A P. — *Also,* a small green figure, carrying a large flag. (*Both brought from Russia*)

MOSCOW.

Hard paste, founded by an Englishman named Gardner in 1787, and but of short duration. The specimen in Lot 469 is the only one quoted. In later years Moscow has been chiefly famous for its figures.

472 A Moscow Statuette of a barefooted Russian peasant, making or mending a slipper, with a pair of tub-boots by his side.—*Also*, a Moscow group of three figures, consisting of a drunken peasant with a bottle in his hand, sprawling on the ground, and being lifted by his wife, who has a child at her side. *Both marked with the double eagle and motto in red, and the maker's name impressed*

DENMARK (COPENHAGEN).

Hard paste, founded, according to Marryat, who seems to have taken some pains in the inquiry, in 1760, by a Frenchman named Fournier, who demanded so large a sum for his management that it was soon abandoned. Green colouring was a good deal used in his period, and the specimens are scarce. In 1772 the manufactory was recommenced by Müller, a Minister of Justice, and the capital was raised by shares, which the Government in 1775 took at par. The first specimens of this period are decorated blue, like the early Dresden. The mark is *the three parallel wavy lines in blue, signifying the Sound and the great and little Belts.*

473 A large Chocolate-cup and saucer, deep-blue ground trellised with gold, and painted with two classical heads, male and female, in medallions, decorated with laurel leaves. *Mark, the three wavy lines*

474 A white and gold Cup and saucer, finely painted with landscapes and figures in medallions within rich festoons. *Mark, the three wavy lines*

475 A white and gold scallop-edged Cup and saucer, painted with two large views of Danish buildings in lake camaieu. *Mark, the three wavy lines*

476 A large scallop-edged oval Tray, beautifully painted with roses within festoon borders of gold.—*Also*, two Cups and saucers, painted with roses.—*Also*, a white and gold Tea-canister, painted with two miniature portraits in Indian ink—*with silver top. All marked with the three wavy lines. Length of tray* 14 *in. diam.* 11 *in.*

DANISH PORCELAIN—*continued.*

477 A white and gold Copenhagen Plate, with fluted borders; and a Cup; both painted with flowers. *Mark, the three wavy lines*

478 A Campana-shaped Scent-vase, deep-blue and white, with festoon ornaments in relief; on tripod supports formed of dolphins. *Mark, the three wavy lines. Height* 6½ *in.*

479 A white and gold oviform Vase and cover, surmounted by a female figure, with female portraits in relief on the sides. *Mark, the three wavy lines. Height* 11 *in.*

480 A large white and gold Vase and cover, surmounted by a child pouring water from a jar. The sides painted with the national emblems and a monument inscribed "Souvenir de Clemence." *Mark, the three wavy lines in blue. Height* 15 *in.*

481 A very elegant Danish Plate, with medallion portraits of Christian II. and his Queen, and the royal arms within broad ornamental borders in gold and colours. *Marked* B *and* C *in blue* (*Bing and Gröndahl, of Copenhagen, who gained the prize medal at the Exhibition of* 1862, *and of whom this was bought*)

SWEDEN (RÖRSTRAND).

Fine faience, established 1727, and discontinued in 1778.

482 A Rörstrand Sauceboat, with a Rococco scroll spout, painted with flowers, on tripod supports. *Marked Rör.* 71, *&c.*

NORWAY (CHRISTIANIA).

483 A richly gilt Plate, with broad openwork and foliage borders, the centre beautifully painted with flowers. *Marked* V *in the paste. This was the best specimen shown in the Exhibition of* 1862. *Nothing seems yet known of this manufactory*

HUNGARY (HEREND).

Hard paste, founded towards the end of the last century or beginning of the present, and conducted by MM. Fischer and Co., of Zwickau. The porcelain is of high quality, generally of oriental character, and some fine specimens are in the Japanese Museum at Dresden. *The mark is usually the armorial shield of Hungary.*

484 A white and gold Plate, with a broad fretwork border in relief, painted in lake camaieu with figure subjects. *Marked with the armorial shield of Hungary under a crown in blue, with* HEREND *impressed in the paste*

485 A Cafetière and cover, painted on a greenish drab ground with Chinese flowers and subjects in medallions. *Marked with the armorial shield of Hungary under a crown in blue. Height* 8½ *in.*

486 A Cabaret, painted in gold and colours with Chinese figure subjects, consisting of an oblong Plateau with perforated border, Milk-ewer, a Trembleuse cup and saucer, and a Sugar-tray with perforated border. *Marked with the Hungarian shield as above*

Mr. Marryat says, "The perforated Oriental by Morice Fisher, of Herend, in Hungary, are of the highest merit."

HOLLAND—WEESP, NEAR AMSTERDAM.

THE FIRST PORCELAIN ESTABLISHMENT IN HOLLAND.

Hard paste, founded in 1764 by Count von Grönsveld-Diepenbroek, by the aid of workmen brought from Dresden at the end of the Seven Years' War. But owing to the expense being greatly disproportionate to the returns, it was relinquished in 1771, and the materials sold off. Notwithstanding this failure, the Protestant Pastor de Moll in 1772 reopened the manufactory at Loosdrecht, midway between Amsterdam and Utrecht, and it was carried on there with success till his death in 1782; afterwards, in 1784, it was removed to Amstel, a river near Amsterdam. *The first mark is* W, *or crossed swords, the next M o L, and the last Amstel.*

487 A large white and gold Jug and cover, metal mounted and painted with a large basket of roses and flowers, in a medallion with floral borders. *Marked* W *in gold. Height* 11 *in. diam.* 5 *in.*

488 A Weesp white and gold Teapot and cover, painted with Garden scenes and figures. *Marked with the crossed swords intersected with five points in blue* (the example cited by Chaffers, p. 500)

HOLLAND, Loosdrecht and Amsterdam.

Hard paste, established in 1772, and on the breaking up of that at *Weesp*, transferred, in 1784, to Amstel, where it continued till near the end of the last century, when it was abandoned on account of the English competition. *See previous note.*

489 A pair of white and gold Campana-shaped Vases and covers, ornamented with green and gold borders and ram's-head handles. the sides painted in lake camaieu, with groups of Cupids. With gilt metal tops; on square plinths. *Height* 10 *in. diam.* 5 *in. Mark*, M o L. *surmounted by a star of eight points in blue*

490 A pair of white and gold Cups and saucers, with red and green borders, painted with birds and landscapes. *Marked* M o L. *under a star of eight points in blue*

491 A white and gold Teacup and saucer, painted with landscapes. *Marked* M o L. *in blue.—Also*, a similar Coffee-cup and saucer, painted with Soldiers in landscapes. *The cup marked Amstel; the saucer* M o L. *in blue*

492 A Sucrier and cover, with green and gold scale borders, painted with Marine subjects in lake camaieu. *Marked* M o L. *in red. Height* 4 *in. diam.* 3½ *in.*

493 A large and elegant white and gold Ewer, ornamented with pink and green borders and festoons of flowers. *Marked 'Amstel' in blue. Height* 10 *in.*

494 A cylindrical white and gold Coffee-pot and cover, with scalloped stand, beautifully painted with playful Amorini in medallions. *Marked 'Amstel' in blue. Height* 6 *in. diam.* 5 *in.*

495 A white and gold Cup and saucer, beautifully painted with Butterflies. *Marked 'Amstel' in blue*

496 An oval two-handled Compotier, or Sauce-bowl, and cover, white and gold, painted with Cottage scenery. *Marked with a capital* A. *in blue. Length* 7 *in. diam.* 3½ *in.*

HAGUE PORCELAIN.

Hard paste. Established about 1775, under the direction of Anthony Lyncker (a distinguished ceramist who came from Dresden), and discontinued in or soon after 1785, so that specimens are rare and much prized, especially by Dutch amateurs, who, says Mons. Demmin, "les recherchent avec avidité et y attachent un grand prix." *The mark is a Stork, the symbol of the town.*

498 A deep white and gold Fruit-dish, scallop-edged and fluted, ornamented with flowers and Mazarine-blue and gold scrolls alternately, the centre beautifully painted with birds. *Mark, the Stork in blue. Diam.* 9½ *in.*

499 A white and gold scallop-edged Plate, with a Mazarine-blue border richly ornamented, the centre beautifully painted with Storks. *Mark, the Stork in blue. Diam.* 9½ *in.*

500 A fine large scallop-edged Fruit-dish, with broad fluted border, ornamented with bouquets of flowers in light-blue within wreaths of gold, the centre painted with birds in a landscape. *Mark, the Stork in blue. Diam.* 12 *in.*

501 A white and gold Teapot, cover, and oval tray, beautifully painted in lake camaieu with three medallions of Dutch scenery, within ornamented borders. *Mark, the Stork in blue. Height* 5½ *in. length of tray* 6½ *in.*

502 A white and gold Teacup and saucer, and a shaped coffee-cup, cover, and saucer, painted with landscapes in lake camaieu, similar to the preceding teapot. *Mark, the Stork in blue*

503 A white and gold Milk-ewer and cover, and a tea-canister, both painted with roses and flowers. *Mark, the Stork in blue*

504 A white and gold Cup and saucer, beautifully painted with Venus bathing and caressing Cupid, in two medallions. *Mark, the Stork in blue, with the figure* 9 *in red*

505 A Mazarine-blue and gold Cup and saucer, richly trellised with gold, and painted with six medallions of rural subjects. *Mark, the Stork in blue*

*** In 1809–10 it was the fashion at the Hague for ladies to paint china, which was afterwards glazed. The trellised work on the above specimen is probably added by a lady subsequent to the painted medallions. *See Chaffers*, p. 508.

HAGUE PORCELAIN—*continued.*

506 A white and gold Teacup and saucer, with Mazarine-blue borders, beautifully painted with birds and flowers.—*Also,* a white and gold Coffee-cup and saucer, painted with landscapes. *Mark, the Stork in blue*

507 A bell-shaped white and gold Cup, cover, and saucer, painted with the initials G. T. in a wreath of flowers and butterflies. *The Saucer and cover are Hague porcelain, with the Stork, but the cup is a beautiful specimen of Buen Retiro duly marked*

TOURNAY PORCELAIN.

Soft paste. Established in 1750 by Peterinck. Mons. Demmin says of it, after classing it with Worcester, "Ces Pâtes tendres de Tournay sont excessivement rares et recherchées." The usual mark, on the early pieces, is a kind of Tower, said to be a potter's kiln, but after 1755 the mark was crossed swords, similar to the Dresden, but with the addition of stars on the four angles.

508 A MATCHLESS PAIR OF GREEN AND GOLD SEAUX OR JARDINIERES, WITH FOLIATED HANDLES, exquisitely painted with four large medallions of Rural figures in landscapes, and richly ornamented with gold borders. *Marked with the crossed swords and four small stars in the angles in gold, and signed under the glaze* J. M. *fait à Tournay* 1778. *Height* 4½ *in. diam.* 4½ *in.*

This elegant pair of soft-paste Seaux is quite equal to Sèvres in every respect, and as regards the signature is unique. I thought it a bargain at 25 guineas.

509 A superb two-handled Ecuelle, cover, and dish, richly ornamented with raised gold borders, and painted in lake camaieu with marine subjects and landscapes. *Marked with the crossed swords and stars in gold. Diam. of basin* 5½ *in., of dish* 8½ *in.*

510 A pair of white and gold Coffee-cups and saucers, beautifully painted in lake camaieu with marine subjects and landscapes. *Marked with the crossed swords and four stars in gold*

TOURNAY PORCELAIN—*continued.*

511 A small white and gold Milk-ewer and cover, beautifully painted in lake camaieu with Cupids. *Marked with the crossed swords and four stars in gold. Height* 4¾ *in.*

512 Three beautiful Cups and saucers, with broad gros-bleu spiral ornaments intersected with gold foliage. *Marked in gold with the so-called potter's kiln used before* 1755

513 A white and gold Fruit-dish, beautifully painted with roses and tulips, the borders spirally embossed (called the wicker or basket pattern). *Marked with the potters' kiln in gold. Diam.* 9¼ *in.*

514 Two Fruit-dishes, with embossed spiral borders, painted with roses and flowers. *Marked with the potters' kiln in red, one of them with the addition of* G, *as cited by Chaffers, p.* 512. *Diam.* 9 *in.*

515 A small white and gold Cup and saucer, beautifully painted with two subjects from Fontaine's Fables. *Marked with the Kiln in gold, and flame issuing from the top, as given by Chaffers, p.* 512, *and at Fig.* 257 *of his 'Ceramic Gallery'*

515* A blue and white Chocolate-cup, cover, and saucer, with foliage ornament. *Marked with the cross swords and three points, and* NO *in minute letters*

516 Five white and gold Cups and saucers, beautifully painted with a great variety of plumage birds. *Three of the saucers are marked* D, *impressed under the glaze, which Mons. Demmin, in the 3rd edition of his* 'Guide de l'Amateur' *p.* 909, *says stands for Doornick, the Flemish name for Tournay, and that the letter was adopted by Péterinck, who established the factory in* 1750

517 A Chocolate-cup, cover, and saucer, with blue flowers and foliage on a white ground. *The mark smaller than usual, with* NO *in minute letters*

BRUSSELS PORCELAIN.

Hard paste, established probably by L. Cretté, and according to Demmin and others about 1790, but Marryat says, "all is very uncertain about the Brussels fabrique," and in my opinion, judging by the two known specimens, it must have been much earlier. Specimens are extremely scarce.

518 A small Brussels Coffee-cup and saucer, painted with bouquets of roses and flowers, within blue and gold borders.—*Also*, a Sucrier, painted with birds within blue and gold borders. *Both marked L. Cretté in red*

519 A large Tasse à la Reine and saucer, very richly gilt within and without, and beautifully painted with three large sheep in a landscape. *Signed in gold F. Faber à Bruxelles*

VIENNA PORCELAIN.

Hard paste, established 1718, after many previous experiments, by a Dutchman named Claude Innocent du Pasquier, in conjunction with Samuel Stölzel, a foreman who escaped from the Dresden manufactory at Meissen, and revealed the secret of the manufacture. It reached its greatest prosperity after 1744, when it became the property of the Empire, under the especial patronage of the Empress Maria Theresa. The mark after 1744 has always been a shield with two bars, the arms of Austria, in blue. Earlier pieces, according to Brongniart, are not marked.

520 A beautiful oval Plateau, with rich blue and gold borders; the centre beautifully painted with the Judgment of Paris, represented in six figures, after Angelica Kauffman. *Mark, the Austrian shield in blue. Diam.* 9½ *in.* by 8 *in.*

Christie's, March 12, 1869. Lot 72. 21*l.* 10*s.*

521 A superb Plate, with rich borders in raised gold and turquoise, interspersed with medallions of Arabesque ornaments on a chocolate ground; the centre beautifully painted with Venus disarming Cupid, after Angelica Kauffman. *Mark, the Austrian shield in blue*

Christie's, March 12, 1869. 20*l.*

522 A square old Vienna Tray, with perforated and gold border; the centre beautifully painted in grisaille with a sacrifice. *Usual mark*

VIENNA PORCELAIN—*continued.*

523 A fine Plate, gros-bleu, richly trellised with gold, and painted with trophies and Cupids in four medallions. *Usual mark in blue*

524 A superb Plate, with pink and green borders, richly pencilled with raised gold, and interspersed with medallions of Cupids in grisaille, the centre beautifully painted with a Sacrifice to Diana in five figures, after Angelica Kauffman. *In a case. Usual mark*

Christie's, April 25, 1867. 24*l.*

525 A pair of Vienna plates, with broad solid gold borders, each of the centres finely painted with the Church of Bertholdsdorf, near Vienna (on the road to Trieste), and the Château de Weilbourg, near Baden in Austria. *Usual mark*

526 A beautiful Plate, with broad blue and raised gold borders, interspersed with four portrait medallions; the centre beautifully painted with Mars, Venus, and Cupids. *Usual mark*

527 A Plate, with mat and burnished gold borders; the centre painted with a Guardroom, after a picture of Teniers', by *Claude Herr*, in the collection of Count Czernin, fully inscribed on the back, with an impressed 32 (i. e. 1832). *Usual mark*

Chaffers quotes this artist as K. Herr. See p. 467.

528 A very beautiful Plate, with richly decorated floral borders in raised gold and colours, interspersed with medallions; the centre painted with Venus levelling her bow at Adonis, watched by Cupid. *Signed A. Förstler. Usual mark*

*** Chaffers says: "Foerstler was an admirable painter of mythological subjects."

Sotheby's, March 11, 1869. Lot 183. 26*l.*

529 A similar Plate, richly decorated with raised gold and turquoise borders, interspersed with floral medallions, the centre exquisitely painted with a Centaur, and apparently Apollo, in the chase, with bows and arrows, and a slain lion at their feet. *Signed Weichselheimer, or some such name, in minute letters. Usual mark*

Sotheby's, March 11, 1869. Lot 184. 25*l.*

Vienna Porcelain—*continued.*

530 A fine Plate, with pale-green and gold borders; the centre beautifully painted in the manner of Angelica Kauffman, with a classical subject, representing Cornelia showing her two sons, Tiberius and Caius Gracchus, as her only Jewels, in reference to those exhibited by the rich lady of Campana Felice. *Signed L. Herr. Usual mark*

531 A Plate, with dark-blue and gold striped border, interspersed with four medallions of Cupids in grisaille; the centre beautifully painted with the Triumph of Amphitrite. *Usual mark, impressed date* 1805

Wm. Stephen Sandes' Sale, Christie's, Feb. 25, 1867. Lot 191. 24*l.*

532 A Plate, with green and gold architectural border; the centre beautifully painted with a Domestic Scene of a mother and three infant children—the youngest looking into a garden. *Usual mark*

533 A Plate, painted with Pliny's Doves in the centre, and a broad gold border, containing six medallions of still life and butterflies, in imitation of mosaic. *Usual mark, with an impressed date,* 1806

534 A beautiful Plate, with grey and gold borders, ornamented with Stars and Stripes; the centre exquisitely painted with Dejanira transported across the river Evenus by the centaur Nessus, with Hercules in the distance about to draw his bow. *Usual mark, and* 1805 *impressed*

535 A Plate, with broad burnished gold border, ornamented with Masks in mat gold; the centre finely painted with five figures representing the death and testamentary deposition of Eudamidas, after the picture by Nic. Poussin. *Not marked*

536 A Plate, with a broad black and white ornamental border; the centre finely painted with the Education of the younger Cato, by his illustrious father M. Porcius Cato the censor, who, be it remembered, was remarkable for his extreme temperance, and only repented of three things in his life: 1, To have gone by sea when he could have gone by the land; 2, To have passed a day inactive; 3, To have told a secret to his wife. *Usual mark, and* 1800 *impressed*

Vienna Porcelain—*continued.*

537 A Plate, ornamented with grey and gold border; the centre painted with numerous figures, representing Telemachus and Mentor in the island of Calypso, according to Fenelon's legend. *Usual mark*

This, although a Vienna plate and duly marked, is inscribed on the back in English.

538 A fine Plate, with an extremely rich border in raised gold on a bright-blue ground; the centre beautifully painted in the manner of Guido, with a sylph-like figure in a flowing robe, on clouds, with a box in her left hand (probably Psyche entranced by Venus on her way to Proserpina to request some of her beauty). *Usual mark*

539 A remarkably splendid Plate, entirely covered with Gold Ornaments, Raised, Burnished, and Mat, with underlying colours, which give an iridescent appearance to the whole. *The best-known example of this class of Vienna workmanship, and, as far as I have seen, unique. Usual mark and* 96 *impressed*

540 A beautiful Plate, with a rich crimson and raised gold Raphelesque border on a crimson ground, the centre painted with Cupid bound to a tree, and pelted with roses by two goddesses, while a third is breaking his bow. *Usual mark*

541 A similar Plate to the preceding, with raised gold and deep crimson arabesque border, the centre beautifully painted with Cupid sleeping with quiver by his side, but without his bow, Venus and Adonis approaching. *Usual mark*

542 A Plate, with grey and gold foliage border on a pink ground, the centre finely painted with the Judgment of Paris, i. e. the three Goddesses, with Cupid in the distance, and Paris handing the golden apple to Venus. *Usual mark*

543 Another Plate, with a broad grey and gold ornamental border, the centre painted with the Judgment of Paris, somewhat differently treated, and the Goddesses robed. *Usual mark*

544 An elegant white and gold Plate, with a broad arabesque border of Sphinxes, goats, and gold ornaments. *Usual mark, with* 94 *impressed*

VIENNA PORCELAIN—*continued.*

545 Three fine Plates, with elegant gros-bleu, gold, and green borders on a white ground. *Usual mark, with* 26 *and* 27 *impressed*

546 A Plate, with a raised gold and grey border, the centre painted with Paris caressing Cupid and handing the apple to Venus, with Minerva behind them, but without Juno. *Usual mark, and* 98 *impressed*

547 An elegant Fruit-dish, with raised gold and green borders tied with love-knots of red ribbon, the centre painted with roses and flowers within a fluted border. *Usual mark, with the addition of a capital* S *above it (perhaps for Scholtz, the director) and* 46 *beneath it, in red. Impressed mark,* 33. *Diam.* 10½ *in.*

*** THE FOLLOWING IS AN EARLY AND VERY INTERESTING SERIES OF PORTRAITS OF DISTINGUISHED GENERALS, POLITICIANS, AND AUTHORS, said to have been painted at Vienna for a Polish nobleman who had suffered by the three partitions of Poland, 1772, 1793, 1795. *All white, with borders of gold round the edges.*

548 Three white and gold Plates, with portraits in grisaille on a deep claret ground, OF AMERICAN GENERALS AND LEADERS IN THE WAR OF INDEPENDENCE: namely, Major-General Gates, who captured General Burgoyne and his army at Saratoga, Oct. 17, 1777; Henry Laurens, President of the first North American Congress, 1774, and Envoy to Holland, but captured by the English, and committed to the Tower, Oct. 6, 1780, died 1794; John Dickinson, Member of the first Congress, and President of Philadelphia during its occupation by Lord Cornwallis, died 1788. *Usual mark, with the impressed date* 88

549 Three similar Plates, with portraits of celebrated German poets: *namely,* Lessing, *died* 1781; Haller, *died* 1777; Hagedorn (called the Poet of the Graces), *died* 1754. *Usual mark, impressed date* 88

550 Three similar Plates, with portraits of celebrated German writers: Wieland, the most prolific of German authors, *born* 1733, *died* aged 80, in 1813; Rabener (the celebrated satirist), *died* 1771; Zimmerman, the writer on Solitude, *died* 1795. *Usual mark, and impressed figures* 88, *&c.*

VIENNA PORCELAIN—*continued.*

551 Four similar Plates, with portraits of General Eliott (afterwards Lord Heathfield) Governor of Gibraltar and its successful defender in the memorable Siege of 1782, *died* 1790; Augustus Poniatowsky, King of Poland in 1764, and during its Partition and the ineffectual struggle of Kosciusko for its Independence, *died* 1798; Francis, Count Kinsky, the Imperial Ambassador in London, who celebrated the marriage of Maria Theresa (then Queen of Hungary) to Francis, Duke of Lorraine (afterwards Francis I.), by a splendid fête at Somerset House, Feb. 18, 1736. *Usual mark and* 88

552 Three similar Plates, and an oblong Dish, with portraits of Royal Personages: namely, General Fred. Josiah, Prince of Coburg, who twice defeated the Turks in 1789, and defeated Dumourier in 1793, *died* 1815; Wenceslaus, Prince Kaunitz, Prime Minister at Vienna, 1755, whose granddaughter married Prince Metternich, *died* 1794; Frederick the Great, King of Prussia, concerned in the first partition of Poland, 1772, *died* 1786; Frederica Charlotte, Crown Princess of Prussia, who married Frederick, Duke of York, Sept. 29, 1791, *died at Oatlands*, 1820. (*The marriage of this beautiful Princess and George III.'s Reception of her are amusingly represented by Gillray in several of his caricatures, and Cosway repeatedly painted her portrait.*) *Usual marks, the Dish with the addition of* T. M. *impressed*

553 A superb Vienna Cup and saucer, painted with Diana with bow and arrow, on horseback, her foot on the head of a slain Lion, with doves and other ornaments in raised gold, on green, crimson, and bright-blue grounds. *Usual mark*

Farrer's Sale, June 14, 1866. Lot 461. 16*l.* 10*s.*

554 A very fine old Vienna Cup and saucer, beautifully painted with the Guitar-player in a medallion, with raised gold borders on pink and green grounds. *Usual mark*

Viscount Holmsdale's Sale, December 6, 1867. Lot 172. 14*l.* 14*s.*

Vienna Porcelain—*continued.*

555 A very elegant Vienna Cup and saucer, beautifully painted with Venus and Cupids in a large medallion, and with emblems and raised gold ornaments on a rich crimson ground. *Usual mark*

Christie's, June 14, 1866. Lot 458. 13*l.*

556 An elegant Vienna Cup and saucer, richly gilt with scroll ornaments on a marbled sea-green and light-blue ground. *Usual mark*

Reynolds' Sale, Christie's, May 29, 1871. Lot 679. 10*l.* 5*s.*

557 A Vienna Cup and saucer, painted with a Pack of Cards, on a deep-blue ground, with gilt borders. *Usual mark*

558 A similar Cup and saucer, painted with a Pack of Cards and a pair of dice, the ace of spades bearing the old English Hall-mark. The outsides and insides of both cup and saucer are of solid gilding, and as there is no factory mark, these may be an English or Dresden imitation

559 A remarkably fine old Vienna Milk-ewer and Cup and Saucer, uniformly decorated with mat and raised gold ornaments on a bright-green ground, and exquisitely painted with fifteen medallions of classical and mythological subjects. *Usual mark, with* A *and figures in red*

Mr. A. Joseph's Sale at Christie's, February 23, 1871. Lot 497. 20*l.*

560 A fine Cup and saucer, beautifully painted with Cupid and Psyche in a large medallion, with crimson and gold borders, interspersed with portraits and ornaments in grisaille on a pink ground. *Usual mark*

561 An elegant Cup and saucer, richly decorated with bands of raised gold ornaments on green ground, and painted with a miniature of the beautiful Duchess of York. *Usual mark*

*** This was probably painted soon after September 29, 1791, when Frederica Charlotte Ulrica, daughter of Frederick William II., King of Prussia, was married at the age of 24 to our Duke of York. *See Lots* 296 *and* 552.

562 A Vienna Cup and saucer, with green, white, and gold borders, painted with views of the Port of Palermo and Castle Rogetto in Calabria (celebrated by Horace for its honey). *Usual mark*

VIENNA PORCELAIN—*continued.*

563 A richly gilt Cup and saucer, beautifully painted with five heads of Angels, after the celebrated picture by Sir Joshua Reynolds. *Usual mark*

564 A rich Mazarine-blue Cup and saucer, with broad ornamental borders in burnished gold. *Usual mark*

565 A lilac and gold Cup and saucer, with musical ornaments, finely painted with the Centaur teaching Achilles the use of the bow. Inscribed "L'Education d'Achille." *Usual mark*

566 A Vienna Cup and saucer, with gros-bleu, lavender, and gold borders on a white ground. *Usual mark*

567 A WHITE AND GOLD TÊTE-À-TÊTE SERVICE: consisting of a Tea-pot and cover; an oblong Sucrier and cover; Milk-ewer, cover, and stand; Cream-ewer and cover; and Cup and saucer—all painted in various colours with emblems, accompanied by French, German, and Italian mottoes.—*Also*, a Cup and saucer, one painted with a Clock standing at XII., and dated 1805, the other with "Der 8ten December, 1804," in golden rays under an eagle. *In all* 13 *pieces*

568 Two remarkably fine saucer-shaped Toilet-trays, with gold borders on pink and crimson ground, beautifully painted with large medallions of mythological subjects. *Usual marks*

569 A lilac and gold Cup and saucer, beautifully painted with Cleopatra decorating the tomb of Anthony, in a large medallion. *Usual mark*

570 AN INTERESTING PAIR OF EARLY VIENNA CUPS AND SAUCERS, richly decorated with broad gold borders on a white ground, and painted in oval medallions, one with a PORTRAIT OF PETER THE GREAT, the other with a portrait of the EMPRESS KATHARINE. *Previous to the mark*

The above were no doubt painted in the early period of the Vienna manufactory, in or about 1722, when Katharine was crowned Empress. Peter the Great died in 1725, and Katharine in 1727, and the Vienna mark was first used in 1744.

Vienna Porcelain—*continued.*

571 A richly decorated old Vienna Cup, cover, and saucer, with raised gold ornaments on a white ground, and coloured borders of roses, beautifully painted with a mythological subject of five figures in a medallion. *Previous to the mark*

L. and R., September 21, 1869. 16*l.*

572 A bright-blue and gold Cup and saucer, painted with a classical subject of five figures in Roman costume with sandals, praising a youth who wears a medal round his neck. *Usual mark*

573 A white and gold Cafetière and cover, beautifully painted with a large Italian landscape of Vesuvius as seen from Mount Saint Angelo, and the neighbouring Convent of the Camadulensian Order; with three lines of description in French—*height* 6½ *in. diam.* 4 *in.* *Usual mark*

574 A two-handled white and gold Sucrier and cover, painted with classical medallions in grisaille on a green ground—*height* 5 *in. diam.* 4 *in.*

575 A white and gold Coffee-cup and saucer, the cup painted with a Perruquier dressing a lady's pyramid coiffure, and the saucer with the same lady promenading with a Cavalier, both in court costume.—*Also*, a white and gold Chocolate-cup and saucer, with a battle subject and villagers. *Usual marks*

576 Two claret and gold Cups and saucers, beautifully painted with four medallions of landscapes and river scenes in the Dresden manner. *Usual mark*

577 A Vienna Cup and saucer, with pink, green, and gold borders and ornaments.—*Also*, a Cup and saucer, with bird's-eye ornaments in gold on gros-bleu ground, and five medallions of flowers bordered with primrose bands. *Usual marks*

578 A gros-bleu and gold Cup and saucer, richly ornamented and painted with Cupids driving Cars drawn by Swans, &c., in two medallions. *Usual mark*

Vienna Porcelain—*continued.*

579 An elegant vert-pré green and gold Cup and saucer, painted with a large medallion of Five Children at a Fountain. *Usual mark*

580 An old crimson and gold Cup and saucer, beautifully painted with Venus, Mars, and Cupid, in a medallion. *Usual mark, and* 96 *in red*

581 A crimson and gold Cup and saucer, richly ornamented with Chinese figures, with a black and gold foliage border.—*Also,* a Mazarine-blue, crimson, and gold Cup and saucer, with bold foliage ornaments

582 An old Vienna Cup and saucer, with an Arabesque border in colours on a jet-black ground, painted with three classical heads, male and female, on a grey ground within broad gold borders. *Usual mark*

583 A Vienna Cafetière and cover (fastened with a gilt chain), richly trellised and bordered with gold on a gros-bleu ground, and painted with classical medallions of Minerva and a priestess, in grisaille on rose-pink ground; on tripod supports—*height* 7 *in. diam.* 4 *in. Usual mark*

584 A white and gold Milk-ewer and cover, painted in lake camaieu with flowers, with a courtship on one side, and the lady with a child on the other—*height* 7 *in. diam.* 3½ *in. Usual mark*

585 A white and gold trembleuse Cup and saucer, with gilt borders, and painted with roses.—*Also,* a white and gold Cup and saucer, painted with a male and female portrait in medallions. *Usual marks*

586 A white and richly bordered and gilt Cup and saucer, beautifully painted with the portraits of a youthful couple, the lady seemingly with an Imperial head-dress. *Usual mark*

587 A white and gold cylindrical Jar and cover, painted with a classical subject of six figures. *Signed G. Nemmer f. Usual mark. Height* 7 *in. diam* 4½ *in. (Cover faulty)*

Vienna Porcelain—*continued.*

588 A curious crimson and gold Scent-vase, with a pyramidal perforated cover—*height* 6½ *in.*—*Also,* two small crimson and gold Cups, the insides ornamented, apparently Turkish patterns. *Usual marks*

589 An oval Toilet Vase, richly gilt, with festoons and projecting lions' heads and rings on a pink ground, with four gilt claws standing on a pedestal—*length* 6½ *in. height* 3½ *in.*

590 A pair of pyramidal tassel-shaped Bell-pulls, entirely covered with rich and very solid gilding—*pierced for cords. Height* 5 *in.*

591 An early Vienna Candlestick, richly gilt on a white ground, with projecting handles and rings, and a perforated triangular Vase for perfumes—*height* 11 *in. Previous to the usual mark*

592 A small white and gold Jug and cover, of Egyptian form, with the face and wings of a Sphinx grasping the ends of a snake handle —*height* 8½ *in. diam.* 3½ *in. Mark impressed and* 800

593 A pair of bell-shaped Cups and saucers, beautifully painted with Bird-emblems or symbols in Indian ink on a buff ground, severally inscribed "La Sagesse," "L'immortalité," "La Supériorité," and "La Reconnaissance." *Usual mark*

594 A crimson and gold Cup and saucer, ornamented with white birds and painted with building and figures inscribed, "*Vue du Batiment et l'Eglise de l'Université.*" *Usual mark*

595 A rich violet and gold Cup and saucer, with foliage ornaments, and painted in a rich brown umber, with the parting of Troilus and Cressida, Pandarus looking on. A Shakespearian subject. *Usual mark*

596 A sea-green and gold Cup and saucer, richly ornamented with broad borders and gilt inside, the front beautifully painted on a maroon ground with a Sybil. *Usual mark*

Vienna Porcelain—*continued.*

597 A black and gold Cup and saucer, veined with white lines and painted with a portrait in grisaille, surrounded by Funeral emblems and several lines of Music with the letter G on a seal, and the motto "L'Omo propone et Dio dispone," also "La cose nuove piocciono a tutti," probably in memory of some Musical Composer. *Usual mark, with* 86 *impressed*

598 A very elegant Cup and saucer, richly banded with gold on maroon, turquoise, and pink grounds, painted with Terpsichore and other figures in a large medallion. *Usual mark*

599 A pink and gold Cup and saucer, richly ornamented, with scroll borders and vases on a maroon ground, painted with Leda bathing, supported by Swans. *Usual mark*

600 A bright-blue and gold Cup and saucer, bordered with diamond-shaped ornaments and arrows on a white ground, and painted with a medallion of Love among the roses, and Love in a flower-vase. *Usual mark*

601 A Cup and saucer, richly banded in gold on white, blue, green, and crimson grounds, and painted with a medallion of two figures, one writing on a tree (Rosalind and Celia?) with a date apparently 1791. *Usual mark*

602 A gros-bleu and gold Cup and saucer with broad scroll ornaments, and finely painted with a portrait of an Austrian Prince (*probably Archduke Charles, who commanded the Austrian army up to* 1800). *Usual mark, with* 1800 *impressed*

603 A pink and gold Milk-ewer and cover, richly ornamented with broad bands, and painted with a large medallion of three figures representing Sculpture, Painting, and Architecture, after Angelica Kauffman—*height* 5 *in. Usual mark, and impressed date* 98

604 Two white and gold Cups and saucers, embossed with broad borders, on maroon and gros-bleu ground and other ornaments. *Usual marks*

Vienna Porcelain—*continued.*

605 Two old early white and gold Cups and saucers, with festoon borders in lake camaieu and blue, and small detached flowers. *Usual mark, with the addition of* I Z *on the cups and a line and scroll on the saucers, as imperfectly given by Chaffers, p.* 409. *Impressed date,* 1802

606 An early cylindrical Jug, of solid gilding inside and out, ornamented with Bacchanalian figures in alto-relievo—*height* 4½ *in. diam.* 4½ *in. Previous to the mark*

609 A large bright-blue and gold Chocolate-cup and saucer, with an upright handle, beautifully painted with a mythological subject of females bathing. *Usual mark*

610 A similar bright-blue and gold Chocolate-cup and saucer, with upright handle, the cup on tripod supports, gilt inside and painted with a large medallion of females playing at blind-man's buff. *Usual mark, and* 137 *in gold*

611 A very large Chocolate-cup and saucer, with upright handle, richly gilt inside and out, with ornamental borders introducing an Armorial shield bearing a fleur-de-lis, and beautifully painted with two large medallions of Landscape Scenery in the neighbourhood of Vienna. *Usual mark*

612 A Coffee-cup, cover, and saucer, very richly gilt on a gros-bleu ground, ornamented with borders of Griffins in pale-blue, and beautifully painted with a mythological subject (apparently Apollo, Daphne, Neptune, and Cupid). *Usual mark and impressed figure* 818

613 A very elegant Pair of Vases and Covers, on Pedestals, richly bordered and ornamented in gold on pink and green grounds, and beautifully painted with mythological subjects after Angelica Kauffman. *Height* 10 *in. diam.* 3½ *in.*

Farrer's Sale, June 14, 1866. Lot 452. 30*l.*; being half what he valued it at.

VIENNA—*continued.*

615 A SUPERB TWO-HANDLED CAMPANA-SHAPED VASE, COVER AND STAND, VERY RICHLY GILT ON MAZARINE-BLUE, TURQUOISE, AND PINK GROUNDS, ornamented with classical gems, and beautifully painted with two large medallions after Angelica Kauffman. *Height* 10 *in., diam. of vase* 6 *in., of stand* 9 *in.*

616 A Vienna figure of a Boy in a pale-green jacket and pink hose, carrying a large water-bottle on his shoulder. *Height* 6½ *in. Usual mark*

617 A clever figure of an Itinerant Pedlar in a black jacket and check trowsers, with a red cap under his arm, vociferously singing, or hawking long German tobacco-pipes, with a sheet of music before him—*height* 6½ *in. Usual mark in blue and impressed*

618 A Vienna group of two Youths in smart costume, studying Geography and Astronomy, one with a telescope, the other examining a globe, on which AMERICA is the most prominent name—*height* 8 *in. Usual mark*

619 A pair of Vienna Busts of female children dressed in green, with flowers in their bosom, and lace round their necks—*height* 5¾ *in. These have the Vienna shield impressed, and the date-figures* 846 *and* 847

End of Third Day's Sale.

Fourth Day's Sale.

On FRIDAY, MARCH 29, 1878,

AT ONE O'CLOCK PRECISELY.

VENETIAN PORCELAIN.

Soft paste. This manufacture is supposed to have been attempted at an early period, apparently long before the Dresden discovery, but there is no direct evidence. The first proclamation on the subject of which there is any record was 1728, when temptations were offered to any subject or foreigner willing to introduce the manufacture of porcelain into the city. But Chaffers quotes a cup and saucer dated 1726, and Sir Wm. Drake finds documentary evidence that Francesco Vezzi, a retired goldsmith, established a manufactory in 1720 at St. Nicolo in Venice, which was carried on till his death in 1740, and then discontinued. It is assumed that about this time some of the workmen expatriated, and were employed at Chelsea, the adopted mark of an anchor as well as the paste being very similar to the Venetian. After a long interval, the manufacture of porcelain was resumed in 1750 by a German ceramist from Dresden, named *Hewelcke*, and subsequently by *Giminiano Cozzi* in 1775. After 1812 porcelain ceased to be made in Venice. Mons. Jaquemart ranks Venetian porcelain very highly. *The earliest known mark is VEN^{A}., or V^{A}., the subsequent one an ANCHOR.*

620 A small Venetian Milk-ewer and cover, painted on a yellow ground, with Playing cards and Insects. *Mark, the anchor in red*

621 A Venetian Toilet-tray or saucer, painted with the figure of an Actress and two Cupids, with emblems, *inscribed in English, "For the benefit of Mr. Giardini." Mark, the anchor in red*

Felice Giardini, a celebrated Italian vocalist and composer, was born in 1716, and died September, 1796.

622 A two-handled Venetian Toilet-pot and cover, white and gold, painted in lake-camaieu, with Sacred Legends. *Merely marked S. M. Anna.*

Venetian Porcelain.

623 An elegant Venetian white and gold Teapot and cover, with a rustic foliage handle in bold relief.—*Also*, two Cups and saucers of the same service. *Mark, the anchor in red, and on the teapot the letters* M C *with* F *beneath them impressed (probably for M. Cozzi fecit)*

624 A very fine white and gold Cup and saucer, elaborately painted with two Battle-subjects from Tasso's 'Jerusalem Delivered,' Cantos V. and XII. *Mark, the anchor in blue. (The Cozzi period, and rare)*

625 A white and gold Venetian Cup and saucer, beautifully painted with Perseus and Andromeda, and other mythological subjects, and flowers in gilt scrolls. *Mark, the anchor in red*

Carruther's Sale, May 16, 1870. Lot 309. 10*l.* 10*s.*

626 An oval white and gold Compotier and cover, with rustic handle of lilies of the valley, well painted with fruit and flowers, and the Dresden pattern scale borders in lake.—*Also*, three Coffee-cups and saucers of the same pattern. *All marked with the anchor in red*

627 A Venetian white and gold two-handled Chocolate-cup, on an oval perforated trembleuse stand, painted with four Italian landscapes in medallions. *Not marked*

628 A large Venetian Milk-ewer and cover, white and gold, and a pair of two-handled Cups, on oval trembleuse stands, perforated, uniformly painted with groups of flowers, and with ten medallions, containing the arms of a Cardinal bearing a lion rampant. The Ewer has an extra shield-of-arms quartering goats and belfries. *Not marked*

Christie's, December 1, 1870. Lot 49. 10*l.*

629 A small two-handled Compotier, cover, and saucer, with the Dresden pattern scale border in lake, and fruit in relief; finely painted with Italian landscapes, nearly covering the whole surface. *Marked in blue with two* V's *interlaced, forming a kind of* W, *which may mean the two brothers Vezzi, or Vezzi Veneto*

Venetian Porcelain.

630 A pair of early two-handled white and gold Cups and saucers, painted with birds, vases of fruit and flowers, and scroll and foliage ornaments. *Not marked*

631 An early Venetian Tankard and cover, elaborately painted in bistre with the Triumph of Bacchus, representing him in a car drawn by Panthers, with the Thyrsus in one hand and with the other pointing to Ariadne, preceded by Pan; in the distance is a Mermaid, &c.—*height* 7 *in. diam.* 3½ *in. Not marked*

632 A pair of Vases with fanciful Chimæra handles, richly painted with flowers and foliage on a white ground. *Mark, the anchor in red. Height* 7¼ *in. diam.* 4 *in.*

These vases are so highly vitrified and transparent that they might pass for glass, and if so, are probably *Smalto* (enamelled glass), the manufacture of the brothers Bertolini, the celebrated glass makers at Murano, who were established in Venice from 1753 to 1760.

633 A two-handled Vase and cover, with perforated neck, painted with Arabesque and Classical figures, and garlands of flowers; on square plinth—*height* 9 *in. diam.* 4 *in. Not marked*

Reynolds' Sale, Christie's, June 1, 1871. Lot 661. 10*l.* 10*s.*

634 A smaller Vase and cover, with pierced neck and Chimæra handles, painted with two medallions of Italian buildings; on square plinth—*height* 8½ *in. diam.* 3½ *in. Not marked*

Reynolds' Sale, Christie's, June 1, 1871. Lot 649. 11*l.* 5*s.*

635 Three white and gold Egg-cups with handles, and a large saucer, all richly ornamented within and without with Arabesque borders and flowers, and painted with Coast scenery in medallions. *These specimens are highly vitrified and as thin as egg-shell. Not marked*

636 A white bell-shaped Cup and saucer, strongly painted with plumage birds and foliage. *Marked* V^{a} *in red.—Also,* a white and gold Cup and saucer, painted with scrolls in Venetian red. *Mark, the anchor in red*

637 An early and rare Venetian Plate, painted with Adam and Eve, and Cain and Abel as children, in a large landscape within a border of flowers. *Mark, the anchor in red*

Christie's, December 1, 1870. Lot 52. 11*l.* 10*s.*

Venetian Porcelain.

638 A pair of Venetian Plates, with broad perforated borders, peach-blossom and green, the centres painted with bouquets of roses and flowers. *Mark, the anchor in red*

639 A beautiful Plate, very richly gilt with Chinese figures and buildings in gold, with a broad diapered border interspersed with medallions of Chinese buildings in Venetian red. *Mark, the anchor in red*

640 Two Venetian Plates, with dark-blue and gold borders, the centres painted with bouquets of roses and tulips. *Mark, the anchor in red*

641 A REMARKABLY BEAUTIFUL PLATE, RICHLY DIAPERED WITH GOLD ON A DEEP-BLUE GROUND, and painted with bouquets of flowers in medallions. *Mark, the anchor in red*

This interesting plate, which has all the appearance of Chelsea, is probably of the early Cozzi period, about 1765, and is marked with the anchor with double rings, as figured by Mr. Chaffers at p. 428, from this specimen. It has been exhibited at the Exhibition of 1861, as well as at Manchester and Leeds, in connection with the Chelsea plate sold in my first sale as Lot 237, and the Vienna plate, of similar character, No. 523 in the present Catalogue.

642 A Venetian white and gold Tête-à-tête Service (less the teapot), viz. a Milk-ewer and cover, Cream-ewer and cover, Sucrier and cover, and two cups and saucers, all painted with medallions of Classical and Pompeian figures in Indian ink on a pink ground, in medallions, with Arabesque ornaments and green garlands. *Not marked*

643 AN ELEGANT WHITE MILK-EWER, ENAMELLED ON SOLID SILVER AND EMBOSSED WITH A PROFUSION OF SILVER ORNAMENTS—*height* 5 *in. diam.* 3 *in. Not marked*

*** No doubt *Bertolini's* decorated Enamel.

644 Two white and blue Cups and saucers, painted with Chinese ornaments in Venetian red, green, and gold. *Mark, the anchor in red, and one of the saucers with* A. G. *and a star of* 8 *points in red*

Venetian Porcelain.

645 A white and gold Cup and saucer, painted with the Arms of the Scalza family, and Views in pink medallions. *Mark, a cross like the Dresden swords, impressed.—Also,* a white and gold Cup and saucer, with views in medallions, and pink scroll borders. *Mark in blue, with a* V *crossed at the top of the left angle, and with two bars on the right* (*somewhat similar to the supposed Vezzi mark*)

646 Two egg-shell white and gold Cups and saucers, painted in black with landscapes and figures. *Without mark, as usual with black specimens.—Also,* a white and gold Cup and saucer, painted with flowers. *Mark, the anchor in red*

647 A circular Venetian Sweetmeat-box, enamelled in white and gold on solid silver, and painted inside and out with figure subjects, landscapes, and river-scenes (*no doubt a Bertolini Enamel*)

TREVISO.

Soft paste, established towards the end of the last century by Guiseppe and Andrea Fontebasso. Very little is known of this manufactory, and specimens are rare.

650 A Treviso porcelain Cup and saucer, the cup painted with a Garden scene, in which a man is holding a bird and a woman a birdcage and flowers, underneath which is inscribed Gessner Id. XIII. *The cup is marked* G. A. F. F., *Treviso, and inside the saucer the monogram* G A *in gold.*

This specimen is specially described by Chaffers at p. 420, and has been thought worthy of figuring in his 'Ceramic Gallery,' Fig. 187.

VINEUF (TURIN).

Hard paste, established about 1779 by Dr. Vittorio Amadeo Gioanetti, and celebrated for its fine grain, whiteness of glaze, and gilding.

651 A two-handled white and gold Ecuelle, cover, and stand (which is a deep dish), emblazoned in gold with the Royal arms of Savoy, and V A (for Victor Amadeus) under a crown. *Marked* V *and a cross above* D. G. (*for Vineuf and Dr. Gioanetti*) *in blue* (as given by Marryat, p. 465, and Chaffers, p. 421)

VINEUF (TURIN).

652 A white and gold two-handled Compotier and cover, beautifully painted with Cupids and flowers in pink. *Mark* V *surmounted by a small Maltese cross in metallic tint. Height* 5 *in. diam.* 3½ *in.*

653 A bell-shaped Cup and saucer, finely painted with two large medallions of classical subjects, one of which is an Equestrian Amazon leading to battle. *Mark, the Dresden crossed swords, and apparently a small* V, *both indistinctly impressed*

654 A Teapot and cover, painted in Venetian red, with roses and detached flowers on a cream and white ground. *Mark, a cross in blue*

*** I suspect this to be BRISTOL, though hitherto mistaken for Turin, the cross being similar.

655 AN EXTRAORDINARY GROUP OF VENETIAN PORCELAIN, representing Mars, Vulcan, Venus, and Cupid, with cannons, cannon-balls, and other warlike trophies, richly coloured in Venetian red, pink, blue, and with black and white scale pattern for armour—*on a plinth. Height* 13 *in. length* 12 *in. Mark, an arrow with a ring at the end of it in red*

From the Collection of Lord Willoughby de Eresby, May 1, 1865. Lot 253. 20*l.*

656 A Venetian group of a Cavalier in Masquerade dress, secretly handing a billetdoux to a female servant through an open window, with Rococco scroll ornaments, richly coloured, chiefly in Venetian red—*height* 8 *in. diam.* 5 *in.*

From C. W. Reynolds's Collection, May 29, 1871. Lot 673. 13*l.* 10*s.*

FLORENCE—*Early period.*

Soft paste. The first porcelain made in Europe, said to be as early as 1581, under the auspices of Francesco Maria de Medici (who married Bianca Capello).

657 An elegant white Porcelain Candlestick, formed of a juvenile Bacchus intertwined with a grape-vine and supporting the nozzle, the base ornamented with grapes and vine-leaves in bold relief. *Marked in blue with what appears to be the cupola and spire of a cathedral with indistinct adjuncts*

*** This *early Italian* specimen is of Capo di Monte character, and as of such I bought it, but if on closer examination I read the marks aright, it is of the rare Medicean porcelain, and the imperfect firing shown by a fracture in the base would add to the evidence. *See Marryat, p.* 454, *and Chaffers, p.* 413, *where a list is given of all the pieces known.*

FLORENCE—*Ginori period.*

658 A pair of very large Cups and saucers with rising scroll handles, richly gilt with festoons and ornaments on a deep-blue ground, and painted with three views in Florence—viz. 1, The Palace and Church of Santa Maria Novella; 2, The Corsi and Vergani Palace at Florence; 3, The Great Porcelain Manufactory of the Marquis Ginori near Florence (where, according to Marryat, 2000 persons were employed). *All the names inscribed in gold letters, with Ginori's mark in gold*

LE NOVE (NEAR BASSANO).

Soft paste. This manufactory, according to Jacquemart, was founded in 1728 by Giovanni Battista Antonibon, but he does not appear to have succeeded in making anything but fine faience till 1752, by which time the establishment had passed into the hands of Pasquale Antonibon, who, with the help of a Dresden workman named Sigismund Fischer, brought it to great perfection, rivalling, and in some instances surpassing, his competitors at Venice. *The usual mark is an Asterisk or Star of six rays, occasionally with the addition of "Nove."*

659 A FINE LARGE ECUELLE, COVER, AND STAND, SPLENDIDLY DECORATED ON A DEEP BLUE GROUND IN GOLD AND COLOURS, AND BEAUTIFULLY PAINTED WITH TWELVE MEDALLIONS OF ITALIAN FIGURE SUBJECTS, CHIEFLY MILITARY. *Marked in blue with the star of six rays, and inscribed Nove in gold*

This, according to my experience, is the finest specimen of Nove porcelain extant, and quite equal to Sèvres. Mons. Jacquemart especially refers to it in the following terms: "Nous avons vu dans la collection de Mons. Reynolds une Ecuelle couverte à sujets de personnages de la plus remarquable execution."

Bought at Mr. Reynolds's Sale, May 29, 1871, Lot 473, by Messrs. Rhodes and Nixon for 61*l.*, and from them by me for an advance.

660 A beautiful Le Nove Porcelain Coffee-cup and saucer, richly gilt, on a dark-blue ground, painted with the Judgment of Paris and other mythological subjects in three large medallions. *Marked in blue with the star of six rays*

661 Two Le Nove Cups and saucers, one with a green foliage handle, painted with Chinese figures, the other painted in red and gold, with poultry and foliage. *From Reynolds's collection, No.* 81. *Not marked*

Le Nove—*continued.*

662 A pair of small white and gold Cups and saucers, painted with Italian figure subjects in brown umber in square medallions. *Marked with the star of six rays and a monogram, apparently* J. Z., *both in gold*

DOCCIA (near Florence).

Soft and hard paste. Founded in 1735, at great expense, by the Marquis Carlo Ginori, member of an ancient and wealthy family, who, at his own expense, chartered a vessel to China to bring back the earths used in the composition of porcelain. The early moulds and specimens of the Capo di Monte porcelain were transferred to Doccia in 1821, and continued to be used long afterwards. *The usual Doccia mark is a Star with six rays, taken from the Ginori arms.*

663 A white and gold Doccia Cup and saucer, painted with Italian scenes and the Armorial bearings of the Marquis Carlo Ginori (founder of the Doccia Factory). *Marked with a star of twelve rays in red*

*** This specimen is especially referred to by Chaffers at p. 416. About forty years ago the late Mr. Ralph Bernal was very anxious to buy it from me.

664 A white and gold Doccia Cup and saucer, painted with Nymphs and Satyrs in two medallions. *Marked* N. S. *in blue, and* C. A. *and a cross impressed (as given by Chaffers, p.* 416).—*Also,* a dark-blue and gold Cup and saucer, painted with groups of flowers. *Marked with the star of six rays in gold*

665 A white and gold Doccia Cup and saucer, and two small Honey or Marmalade pots and covers, painted with landscapes and figures. *The cup and saucer marked with the star of six rays in gold, and one of the pots with an impressed triangle*

666 A white and gold Doccia Teapot and cover, and an oval scallop-shaped Sucrier and cover of the same service, painted with medallions of figures and ornaments, in which Venetian red predominates. *Not marked*

667 A white and gold Bonbonnière of an indented basket pattern, painted with flowers, the inside with a river scene in Venetian red. *Mounted in silver gilt. Not marked*

DOCCIA—*continued.*

668 A white and gold plate, with a broad gros-bleu border painted with roses and landscapes in six medallions, the centre with the Temple of Paestum, as inscribed on the back. *Diam.* 9½ *in. Not marked*

NAPLES AND CAPO DI MONTE.

Soft paste. This factory was founded in 1736 at Capo di Monte, in the Neapolitan district, by Don Carlos, then Charles III., King of Naples. The earliest specimens are in imitation of Chinese and Japanese products, and not usually marked; indeed few of the early specimens of any kind are marked. The first known mark is a kind of asterisk with eight points, one of them curved; the next was N under a crown; this was followed by R. F., for Rex Ferdinandus, who came to the throne in 1759; and F. R. F. (Fabrica Reale Ferdinando).

669 A white Capo di Monte Holy-water Vase, in the form of a shell-shaped basin, under the tall figure of an angel with outspread wings pouring water into it, supported by a Cherub. *Height* 16 *in. width* 7 *in. Not marked*

670 A Neapolitan Fruit-dish, with broad gold border, the centre beautifully painted on a fawn-ground, with the three Graces supporting a Cupid who holds two flambeaux. *Said to be of the period when Murat was King of Naples* (1808–15). *Marked* N *in the paste. Diam.* 9½ *in.*

671 A small white Vase and cover, finely modelled in the form of a Satyr's head. *Marked* N *under a crown in blue. Height* 7 *in.*

672 A Capo di Monte Cup and saucer, white and gold, painted with frescoes representing a goat and a satyr (or cuckold) butting at each other, copied from Herculaneum, and inscribed inside in red *Satiro che' cozza con un Caprone. Severally marked in red* R. F. *and* F. R. F. *under a crown, with an inscribed reference to the Museo Ercolano Serie di Pittura, Tom.* 2, *Tab. XXII.*

Sotheby and Co., June 4, 1870. Lot 112. Described as "very valuable." 4*l.* 14*s.*

673 A similar Capo di Monte Cup and saucer, painted with a view of the palace and gardens of Caserta, and The Church of San Vitale near Posilippo, in two medallions. *The names inscribed inside in red letters. Marked* F. R. F. *under a crown in red*

Capo di Monte—*continued.*

674 A similar Cup and saucer, beautifully painted with the Ruins of Pompeii and the Lake Avernus, the Remains of the Temple of Apollo, and the Grotto of the Sibyls at Cuma. *The names inscribed inside in red. Marked* F. R. F. *interlaced under a crown in red*

675 A large white and gold Compotier and cover, surmounted by a bird, and beautifully painted with the 'Villa Real' and 'Punta Posilippo,' in two large medallions, inscribed in red. *Marked with* N *under a crown in blue. Height* 6½ *in. diam.* 5 *in.*

676 Three white and gold Cups and saucers, of the same pattern as the preceding Compotier, painted with six medallions of Neapolitan views, including Vesuvius, Portici, the Castella del Oro, the Arco felice, Bay and Coast of Naples, &c., the names of all which are fully inscribed in red. *Several marked with* N *under a crown in blue*

677 A Large and richly Gilt and Ornamented Compotier, cover, and stand, exquisitely painted with Pompeian subjects, in oval and square medallions, on a bright green ground, including views of the Palaces of Caserta and Cardito, and the Casinos at Castelmare, Belvedere, and Posilippo, all of which names are inscribed in red. *Marked* N *in blue under a crown. Diam. of comp.* 5 *in., stand* 8¾ *in.*

This matchless specimen is said to have cost its former proprietor, about fifty years ago, a very large sum, in Naples.

678 A large two-handled white and gold Compotier, cover, and stand, with red scroll borders, and richly painted on green ground with medallions of Pompeian ornaments. *Not marked, but of very early date. Diam. of comp.* 5 *in., of stand* 9½ *in.*

679 A Boudoir Inkstand, with two circular pots and covers, and a fixed Candle-holder, on an oval tray, beautifully ornamented with Pompeian subjects in medallions surrounded by red and green borders. *Indistinctly marked* N *in the paste. Length of tray* 11 *in. diam.* 9 *in.*

Capo di Monte—*continued.*

680 A superb Milk-ewer and cover, the handle and spout of solid gilding in the form of birds, exquisitely painted with two female figures after paintings at Pompeii, in large medallions. *Marked* H. S. *in the paste. Height* 7 *in. diam.* 4 *in.*

681 A very elegant Cup and saucer, embossed with broad gold borders on a deep-blue ground, inscribed in gold "*L'Amitié nous t'offre.*" *Marked with* N *under the crown in blue*

682 A white and gold Cup and saucer, with black and green borders, beautifully painted with classical subjects in two large medallions.—*And another* white and gold Cup and saucer, painted with two views of the Bay of Naples, and ornamented with Pompeian subjects in metallic or silvered medallions. *Both marked with* N *surmounted by the crown in blue*

683 A canary-yellow and gold Cup and saucer, elegantly painted in brown umber with River scenes, including a long wooden bridge and Anglers. *Marked* F. R. *under a closed crown in gold, and* D *impressed*

684 A bell-shaped Cup and saucer, elaborately painted in Indian ink with Neapolitan scenery and figures. *Not marked*

685 A large two-handled white and gold Cup and saucer, with Venetian red scroll borders, painted with Neapolitan figures and scenery in medallions.—*Also,* two Cups and saucers, of similar pattern, *one marked with the open crown* (*without the* N) *in metallic lustre and* H *impressed; another with* O O *impressed*

686 A white and gold Cup and saucer, painted with figures and cattle.—*Also,* a large Saucer, of similar pattern, painted with a female on horseback. *Marked* N *under the crown in blue*

687 A tall bell-shaped Cup and saucer, white and gold, with the Papal Tiara and ornaments in alto-relievo, painted with children and foliage. The Cup lined with Silver Gilt. *Marked* C *in the paste*

Christie's, December 1, 1870. Lot 51. 10*l.*

Capo di Monte—*continued.*

688 A Large Statuette of Saint John, habited in red and green flowing robes with gilt trimmings, holding an open book in his left hand, and with an eagle on his right side—*on square white and gold pedestal. Height* 19½ *in.*

This is a grand specimen of Italian porcelain modelled in the florid style of Bernini, but it is not marked, and whether early Venetian or Capo di Monte it would be difficult to determine.

689 An elegant oviform Scent-vase and cover, of white soft paste porcelain, perforated in the sides with six holes round a centre, and ornamented with flowers in alto-relievo—on a triangular pedestal, supporting a cat at each of its three points—*height* 8 *in. diam.* 5 *in.*

This is not marked, and if not Capo di Monte, as I believe it to be, it will probably be its French predecessor, *Saint Cloud.*

690 A Pair of curious White Portrait Busts, Male and Female, in Carnival Costume, finely modelled—on scroll pedestals. *Of the earliest period and not marked. Height* 10¼ *in.*

From Lord Willoughby de Eresby's Sale.

691 A very beautiful Statuette of a Sibyl in flowing white robes edged with gold, the face, arms, and feet delicately tinted, carrying a book under her right arm, marked I. S. T. *On a circular black pedestal. Height of figure* 12½ *in. or with pedestal* 16 *in. Marked with the monogram* F. R. F. *under the crown in green*

692 A pair of white porcelain figures of a Lion and Lioness, finely modelled, on Rocaille plinths of the same material—*heights* 5½ *in. lengths* 9½ *in.*

Fine soft paste, very like Bow, but no doubt Italian, and though not marked, there is a slight indication of a blue cipher, probably the *early Florentine or the* Naples mark, under one of the figures.

693 A very elegant figure of a Nymph, probably Flora, with a box in her right hand, and with her left pouring incense into a white and gold Vase with a perforated top, and ornamented with three goats' heads—on a pedestal with roses in relief—*height* 10½ *in. Not marked*

Capo di Monte—*continued.*

694 A Nymph in a chapeau-de-paille hat, and a chintz dress covered with roses, seated by an oviform Compotier, richly gilt and ornamented, the cover has an opening for a spoon—*height* 6½ *in.* *Not marked*

695 The Laocoon, admirably Modelled in pure White Porcelain—*height* 11 *in. diam.* 8½ *in.* *Not marked*

696 The Crying Boy, a white porcelain bust—*height* 5 *in. diam.* 3½ *in.* *Not marked*

This is an early specimen of Capo di Monte, before any mark was adopted. It belonged to a friend whose ancestor was connected with the manufactory more than a century ago.

697 A white porcelain classical group, consisting apparently of Pan bound by both hands to a tree, about to be released by a semi-nude nymph, with flowing drapery, who holds a knife in her hand to cut the cords; at the back is a young faun weeping, and in the foreground is the Syrinx, or Pan's fife of seven reeds —on circular plinth—*height* 9 *in. diam.* 6 *in.*

698 A white glazed porcelain figure of the Listening Slave, with a dagger in his hand, seated on a pedestal over a crouching Lion —*height* 8 *in. diam.* 5 *in.* *Not marked*

699 The Declaration—a white porcelain group of a Shepherd standing against a tree, making protestations to a Shepherdess, who is seated opposite with a lamb at her feet—*height* 8 *in. diam.* 6 *in.* *Not marked*

700 A white porcelain group of a Cavalier and Lady in Carnival costume, dancing—on a circular plinth—*height* 7 *in. diam.* 3 *in.* *Not marked*

701 A large white porcelain group of eight Children on a rocky pyramid at various elevations, with music and a dog, beautifully modelled —*height* 13 *in. diam.* 10½ *in.* *Not marked*

702 An old coloured Ginori group of a Blacksmith's forge, a man at the anvil and a girl blowing the furnace, under large trees—*height* 11 *in. diam.* 7 *in.*

Capo di Monte—*continued.*

703 A Capo di Monte group, richly coloured, of three children climbing trees, with a dog on one of the branches—*height* 11 *in. diam.* 4 *in. Not marked*

From Lord Willoughby de Eresby's Collection. Exhibited at Manchester. Bought May 1, 1865. Lot 256. 31*l.*

704 A curious old Caricature group of coloured Capo di Monte porcelain, representing an Alchemist at work in his laboratory with his crucibles, and an assistant bringing fuel in a basket—*height* 7 *in. diam.* 7 *in. Not marked*

Exhibited by Lord Willoughby de Eresby at South Kensington Museum. Bought at his Sale May 1, 1865. Lot 243. 30*l.*

705 A coloured Capo di Monte group of two peasant girls and two children, the elder girl with a fresh-caught bird in her hand, which one of the children is begging from her; on a rocaille plinth—*height* 8½ *in. diam.* 6 *in. Not marked*

706 A richly coloured and gilt Capo di Monte group of a beautiful female (qy. Cleopatra) standing on a rock addressing two Roman soldiers; with emblematical devices of Doves and Cupid with his bow and quiver—*height* 6 *in. diam.* 3½ *in.*

707 A small coloured Capo di Monte group of three children at the foot of a fruit tree, with a basket of pears; on a circular plinth—*height* 6 *in. diam.* 4½ *in.*

708 A coloured Capo di Monte group of three Dogs attacking a Bear; on scroll plinth—*height* 5 *in. diam.* 5 *in.*

709 A coloured and gilt Capo di Monte figure of Flora, with a child at her feet, finely modelled; on a rocaille plinth—*height* 7½ *in.*

710 Four small white figures of the Seasons, well modelled—*heights* 4 *in. and* 4½ *in.*

These for many years past have been placed with my white Capo di Monte figures, but on close inspection I believe them to be *Bow*, somewhat similar to Lot 364 in my first Sale. *One of the figures is marked in the paste with a bow extended to a triangle, with an arrow beneath it.*

711 Three small Capo di Monte Figures in masks and masquerade costume of various colours and gold—*height* 5 *in. Not marked*

Capo di Monte—*continued.*

711* A small Capo di Monte Statuette of Jupiter feeding the Eagle, on clouds—*height* 6 *in.*

712 A pair of old shell-shaped Capo di Monte Saltcellars, supported by Caryatides in the form of Tritons and Nereids; on rocaille plinths —*heights* 6 *in.* *Not marked*

713 A small and very early Capo di Monte Bonbonnière, beautifully decorated in coloured relief, with classical and battle subjects. *Lined with silver gilt or possibly gold*

A similar specimen sold at Lady Blessington's as a snuffbox for 31*l.* The present cost me something more than half many years ago.

714 A fine Two-handled Capo di Monte Coffee-cup and Saucer, richly decorated in gold and colours; the cup embossed with figures representing the Triumph of Neptune and the Rape of Proserpine, the saucer with festoons of flowers and shell medallions. *Not marked*

From Lady Blessington's Collection, afterwards from Mr. Bernal's, No. 474, *where it sold for* 33 *guineas.*

715 A fine Capo di Monte Teacup and saucer, the cup decorated in gold and colours with Apollo in his chariot, the Triumph of Venus, and other mythological subjects, the saucer with Cupids and festoons of flowers, all in alto-relievo. *Not marked*

716 A scallop-shaped oval Capo di Monte Compotier and cover, richly decorated in gold and colours with mythological subjects in alto-relievo—*height* 4 *in. diam.* 5 *in.*

From the late Emperor Napoleon's Collection, supposed to have been given him by Lady Blessington.

717 A pair of Capo di Monte Coffee-cups and saucers, richly decorated in gold and colours, with mythological subjects in alto-relievo. *Not marked*

718 A scallop-shaped oval Compotier and cover, richly decorated in gold and colours, with the Triumph of Venus, the Rape of Proserpine, and other mythological subjects, in alto-relievo—*height* 5 *in. diam.* 5½ *in.* *Not marked*

Capo di Monte—*continued.*

719 A Large and fine old Capo di Monte Toilet-box, formed of five richly coloured and gilt plaques of classical and mythological subjects in alto-relievo. *Metal mounted, and lined with purple velvet. Height* 6½ *in., length* 8½ *in., diam.* 6 *in.*

720 An extremely Large and fine Capo di Monte Plaque, richly gilt and decorated with figures and horses in alto-relievo, representing the Rape of Proserpine. *In a carved and gilt frame. The plaque is* 18 *in. long by* 13 *in. high, or with the frame* 27 *by* 22 *inches*

*** I bought this specimen at the great Exhibition of 1851, to which it had been contributed by the Marquis Ginori, and ranked, I believe, as a prize. The agent assured me it had been many years in the factory as a model, and was unique. As far as I remember, the price was about 30 guineas.

721 An old Capo di Monte figure of an Italian Pifferaro or Bagpiper, in a chintz dress, with fruit and flowers at his feet. *Height* 8 *in.*

*** This and the next lot have been in one Italian family connected with the Capo di Monte factory for upwards of a hundred years.

722 A fine Old Capo di Monte Poppet-show, with Three Children in Coloured Dresses, an interesting group, beautifully modelled—*height* 5¾ *in. diam.* 6 *in.*

*** This was exhibited by me at Manchester and at the 1862 Exhibition, till which time it was considered unique and of considerable value, but it has since been badly copied at Dresden.

723 A coloured and gilt Capo di Monte group of three children playing a game with gold counters over a Sundial, one with some large gold pieces in her pocket; a dog is in front of the pedestal—*height* 5½ *in. diam.* 5½ *in. Not marked*

724 A coloured and gilt Capo di Monte or Buen Retiro group of two children by the side of a Rock, one with a bellows blowing a fire which is in a two-handled portable crate, the other warming his hands—*height* 6 *in. diam.* 4 *in. This is marked* M N I *in the paste, and* I. P. *in blue*

*** The letters may mean *Mariano Nani invenit* and *Jorge Peshorn.* See Chaffers' list of the artists employed at Buen Retiro, p. 449.

Capo di Monte—*continued.*

725 A coloured and gilt Capo di Monte pair of perforated baskets, with two children in the centre, one playing the horn, the other holding music, and singing what reads "*noi che mai ben mio perche che quando son vicino a can-lando il cor mi va.*" *Height* 4½ *in. diam.* 6 *in.*

726 A Capo di Monte figure of a Boy, with a pink sash and gilt waist-band, holding up a pear—*height* 4½ *in.*

727 A small pair of coloured and gilt Capo di Monte Tureens, in the form of Swans, with curious grotesque figures on the covers—*height* 5 *in. length* 4 *in.*

728 A tall white unglazed porcelain figure of Egypt, as represented in the *Museo Campidoglio,* finely modelled at Capo di Monte. *Inscribed in the paste Figura Egizia in Campidoglio. Height* 17 *in.*

*** This, I am credibly informed, was sent to the Marquis Ginori's agent in England more than sixty years ago.

729 A complete Dejeuner, of Capo di Monte Porcelain, variously painted and ornamented in gold and colours, chiefly with Pompeian subjects, consisting of a Teapot and cover, Milk-ewer and cover, Sucrier and cover, and six cups and saucers, one of which has a cover, in all eighteen pieces, *exactly fitted into an ancient Italian travelling case, with lock and key. The whole marked with* N, *surmounted by a crown*

BUEN RETIRO

(The Royal Manufactory at Madrid).

Soft paste. Established by Charles III. on his resigning the kingdom of Naples to become King of Spain in the autumn of 1759, when he transferred to his palace at Buen Retiro the principal workmen hitherto employed at Capo di Monte. Until his death in 1788 the manufactory was strictly closed against public inspection, and nothing allowed to be sold from it, all the porcelain made there being reserved for Royal use or presents; but in 1789, on the accession of Charles IV., it was opened for sale to the public, although still remaining a Royal establishment. It languished till 1812, when in the heat of the Peninsular War the manufactory and everything in it was destroyed by the French, and the building turned into a fortification, which, with its 200 cannon, was surrendered to the Duke of Wellington on his entry into Madrid on August 14th of that year. *The usual mark is two C's back to back and interlaced, generally crossed and with a spathe between them, in blue; forming the conventional Fleur-de-lis, the monogram of Charles III.*

730 The Travelling Dejeuner of Isabella II., the present ex-Queen of Spain, consisting of a silver Coffee-pot and cover, a large Buen Retiro Teapot and cover, silver mounted; a silver-mounted Buen Retiro Sucrier and cover; four Buen Retiro Cups and saucers; four silver spoons; two glass Scent-bottles, silver mounted; and an ornamental carved wooden Churn with a long handle. *All fitted in a mahogany travelling case, lined with blue silk, with lock and key*

Although none of the pieces in this service are marked, they are exactly similar to those which are marked in the following specimens, and are presumed to be Buen Retiro, made for the Queen at the Palace.

731 A white Buen Retiro Cup and saucer, ornamented with sprigs of Mayflower in relief. *The saucer marked in blue with the conventional fleur-de-lis*

732 A similar white Cup and saucer, ornamented with sprigs of Mayflower in relief, the cup lined with gold. *Both marked in blue with the conventional fleur-de-lis*

*** It will be seen that these soft-paste white cups and saucers, with sprigs of the Mayflower in relief, are of the Buen Retiro fabrique, although exactly similar pieces, when unmarked, usually pass for Bow. The same pattern, but in hard paste, was adopted at Dresden, which shows that it must have been very popular. As the Bow factory commenced about 1740, the Buen Retiro in 1760, and the Dresden long before either, it becomes a question where the pattern originated.

733 A Large White Two-handled Vase or Wine-cooler, richly ornamented with the fruit and foliage of the Grapevine in bold alto-relievo on a fluted ground, with scroll foot. *Strongly marked in blue with the conventional fleur-de-lis. Height* 10 *in. diam.* 8 *in.*

*** A very fine specimen of this highly transparent porcelain.

Buen Retiro—*continued.*

734 A remarkable Set of Four Buen Retiro Dwarf Candlesticks, in the form of Negroes as Caryatides supporting shells for the nozzles, on circular plinths which are embossed with shell and coral ornaments, all beautifully and characteristically coloured and gilt. *Marked in blue with the conventional fleur-de-lis, two of the pieces having it in relief, a form which to the present time is unique. Height* 6 *in. diam.* 4 *in.*

*** Bought on two different occasions at 35 and 25 guineas, i. e. 60 guineas. The negroes are probably portraits of four of the six black slaves who had been captured and sent to Naples by the Queen mother, and afterwards received an artistic education by direction of Charles III.

735 A beautiful Buen Retiro Cup and saucer, in colours and gold, finely painted with Horsemen and Battle-subjects. *Marked in blue with the fleur-de-lis*

I had two of these cups and saucers, and spared one of them to Mr. C. W. Reynolds, at whose sale (Lot 138) it produced 20 guineas.

736 A beautiful Buen Retiro Vase and cover, of the same pattern as the preceding. *Marked in blue with the fleur-de-lis. Height* 6¼ *in. diam.* 3 *in.*

737 A beautiful Buen Retiro Milk-ewer and cover, of the same pattern as the preceding. *Marked with fleur-de-lis in blue. Height* 8½ *in. diam.* 4 *in.*

738 A white and gold Buen Retiro Cup and saucer, painted with landscapes and figures in two medallions. *Marked with the fleur-de-lis in blue*

738* A Large Green, White, and Gold Buen Retiro Vase and Cover, Campana shaped, with gilt stag's-horn handles, painted with animals, birds, and vases in medallions and festoons of flowers—*richly mounted in or-molu. Height* 21 *in. diam.* 8 *in. Not marked*

This is stated to have come from the palace of the Marquis of Salamanca at Madrid.

739 An exquisitely Modelled Buen Retiro Figure of Andromeda chained to a Rock, the flesh delicately tinted and partially covered with green foliage. *Faintly marked with the fleur-de-lis. Height* 9½ *in.*

Buen Retiro—*continued.*

740 A coloured Buen Retiro figure of a Boy looking through an eye-glass, his left hand resting on the stump of a tree. *Marked in blue with the two* C's *reversed and interlaced, the monogram of Charles III. Height* 7 *in.*

741 Two Spanish figures, one in a white cloak and black cap, with pink and gold sash, and a book under his arm, apparently a Roman Catholic Priest; the other a Cavalier, in a pink and gold robe with long sleeves, bending reverentially with hand to his head, apparently receiving a benediction—*on a white and gold plinth. Not marked*

742 A white and gold Buen Retiro Fruit-dish, of octagonal form, the centre painted with flowers. *Marked in blue with the fleur-de-lis. Diam.* 10 *in.*

743 A pair of large white and gold Campana-shaped Buen Retiro Vases, with two gilt metal handles, the sides painted in monochrome with Pompeian devices of children playing with goats, &c. *Marked in blue with the fleur-de-lis crossed, as given by Chaffers at p.* 451 *from a vase belonging to the family of one of the Directors. Height* 12½ *in. diam.* 7 *in.*

744 A large white and gold Buen Retiro Coffee-pot on tripod supports, with a projecting cocoanut handle connected by a metal screw, the sides painted in colours with Billiard-players and Garden scenes. *Marked in blue with the usual fleur-de-lis. Height* 10¼ *in. diam.* 6 *in.*

745 A small Buen Retiro Teapot and cover, painted with landscapes and flowers. *Marked in blue with the fleur-de-lis. Height* 5 *in. diam.* 4 *in.*

746 A Buen Retiro Compotier and cover, with rustic handle and foliage in relief, painted with roses and flowers. *Marked in blue with the fleur-de-lis. Height* 4½ *in. diam.* 5½ *in.*

Unknown.

747 A fine white porcelain figure of a female Saint in flowing robes, with a floral ornament and cross in her bosom, and on her back an impressed fleur-de-lis and cross with letters—on a circular rocaille plinth. *The mark which is impressed on the back appears to be Japanese or Chinese. Height* 11½ *in.*

748 A pair of blue porcelain figures of Jesuit Saints in ornamental robes, decorated with the cross, their hands clasped in prayer, and on their backs a large cross with I. H. S.—*heights* 11½ *in.*

These Jesuits are of old Delft character, but are possibly Portuguese, and of the Oporto fabrique.

GERONA (a City of Spain).

A manufacture of which nothing is known.

749 A pair of Gerona porcelain Cups and saucers, white and gold with blue borders, painted with the shield of the arms of Cordova and the word Gerona beneath it, surmounted by a female stabbing herself and holding a flag, on which is inscribed "*Antes la Muerte que consentir vivir j'un Tirano.*"

*** These cups and saucers are especially referred to by Chaffers, Marryat, and Jacquemart, as the only known specimens.

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750 A deep-blue Plate and cup, of old Milan Faience, with coloured medallions of figures, foliage, and insects, on a white ground.—*Also,* an Alcora Cup, with two sprigs of flowers in colours, inscribed "*Dominico Soy de el P^e F^r Mariano Rais.*" *Marked* A *in red* (*mentioned by Chaffers, p.* 200)

751 A coloured and enamelled Faience Group, consisting of a country boy in a green cloak carrying two young puppies in his apron, followed by the mother who has got her claw on his bare leg—*on a plinth ornamented with fern leaves. Not marked. Height* 10½ *in. length* 11 *in.*

This well-modelled group has always stood among my German specimens, but it may be Italian or Nevers.

DECORATIVE FURNITURE.

752 A LARGE HANDSOME BLACK BUHL CABINET FOR THE DISPLAY OF PORCELAIN, mounted in brass, and divided into two sections, the upper one arched with a large plate-glass door, the lower one with two plate-glass doors, the shelves and lining of satinwood. *Gross height* 8 *ft.* 3 *in., width of the lower section* 5 *ft.* 6 *in., and of the upper one* 4 *ft.* 8 *in.; Depth of the lower section* 24 *in., and of the upper one* 18 *in.*

753 A large handsome Black Buhl China Cabinet, mounted in brass, with arched top and two large plate-glass doors, the sides glazed with crown glass, the shelves and back lined with crimson velvet —*on an ebonized plinth. Height* 8 *ft., width* 5 *ft.* 6 *in., depth* 18 *in.*

754 The Companion Buhl Cabinet, of the same manufacture and dimensions, but with walnut-tree shelves and lining instead of velvet, and with or-molu mounts on the plinth

755 AN ELEGANTLY SHAPED MARQUETERIE CABINET FOR THE DISPLAY OF BIJOUTERIE AND PORCELAIN, in two sections, with plate-glass doors and sides, mounted in or-molu and lined with crimson velvet. *Height of lower section* 3 *ft.* 3 *in., of the upper* 15 *in.; width* 3 *ft.; Depth* 1 *ft.* 3 *in. of the lower, and* 9 *in. of the upper section*

From George Hibbert's Sale, March 27, 1868. 44*l.* 2*s.*

756 AN ELEGANTLY SHAPED TULIP-WOOD CABINET FOR THE DISPLAY OF PORCELAIN, with chased or-molu decorations, the doors, sides, top, and shelves, all of Plate glass. *Height* 3 *ft.* 10 *in.; width at back* 4 *ft., in front* 3 *ft.* 6 *in.; depth* 15 *in.*

757 The Companion Cabinet

Both the above from Lord Willoughby de Eresby's Sale, May 1, 1865.

758 A VERY HANDSOME MARQUETERIE CABINET, WITH TWO PLATE-GLASS DOORS and glazed sides, and a centre panel door of fine old Marqueterie à fleurs, mounted in or-molu and lined with crimson velvet. *Height* 3 *ft.* 6 *in.; width* 5 *ft.* 9 *in.; depth in centre* 18 *in.*

759 A Small Black Buhl China and Bijouterie Cabinet, with two Plate-glass doors and a plate-glass cover on a projecting drawer, mounted in or-molu and lined with velvet; standing on four cabriole legs. *Height* 5 *ft.*; *width* 2 *ft.* 9 *in.*; *depth of case* 6 *in.*, *of drawer in pedestal* 23 *in.*

760 A similar Cabinet, of same dimensions, but with lifting Plate-glass cover on the projection instead of a drawer

761 A very Tall Brass and Tulip-wood Show-case, in Two Sections which are separable, adapted to a Pier, the doors, sides, and shelves of Plate glass, the back lined with crimson velvet. *Gross height* 8 *ft.* 3 *in.*; *height of lower section* 3 *ft.* 3 *in.*, *width* 2 *ft.* 10 *in.*, *depth* 2 *ft.*; *upper section*, *height* 5 *ft.*, *width* 2 *ft.* 6 *in.*, *depth* 18 *in.*

Roberts and Co. 35*l.*

762 A Long Ebonized and Brass-bound Console Cabinet, with three large Plate-glass doors and Plate-glass sides and shelves, lined with crimson velvet. *Height* 3 *ft.* 4 *in.*, *length* 5 *ft.* 10 *in.*, *depth* 15 *in.*

Roberts and Co. 25*l.*

763 A tulip-wood Console Cabinet, with receding curved ends inlaid with coloured flowers and decorated with or-molu mounts, with three glazed doors, the shelves and back lined with crimson velvet. *Height* 3 *ft.* 9 *in.*, *length* 6 *ft.*, *depth in centre* 15 *in.*

764 An elegant Carved Oak Bijouterie Case, with arched top and carved cabriole legs, glazed in front and on sides, and with plate-glass back, the shelves lined with crimson velvet. *Height* 6 *ft.*, *width* 2 *ft.* 6 *in.*, *depth* 9 *in.*

765 A handsome Console Cabinet, of Tulip and other woods, with veined marble top and plate-glass doors, the sides of bent glass mounted in or-molu, the shelves and back lined with crimson velvet. *Height* 3 *ft.* 3 *in.*, *length* 4 *ft.*, *depth in centre* 1 *ft.* 3 *in.*

766 The Companion Cabinet

767 A Plate-glass Show-case, brass bound, with shelf and two glass doors, the bottom lined with crimson velvet; *standing on four mahogany balls.* *Height* 20 *in.*, *length* 3 *ft.*, *depth* 16 *in.*

768 The Companion Case, but not mounted on balls

769 A similar Brass-bound Plate-glass Case, with glass shelf and door, the bottom lined with crimson velvet; *on four balls. Height* 21 *in., width* 21 *in., depth* 19 *in.*

770 The Companion Case, of same dimensions; *on four balls*

771 A rising-top Plate-glass Table, of Ebonized wood inlaid with brass, with lock and key, lined with blue velvet; standing on four legs with casters. *Height* 2 *ft.* 9 *in., top measure* 2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*

772 The Companion Table, same measurement

773 A Dwarf Circular Commode, of Early English Marqueterie, the top and sides inlaid with landscapes and curious costume figures of the Elizabethan period, with three enclosed drawers; standing on three carved legs. *Height* 2 *ft. diam.* 13 *in.*

774 A dwarf Citron-wood Commode or Jewel Cabinet of four drawers, inlaid with ebony, with or-molu mounts, locks and key; with ebony columns at the front corners. *Height* 18 *in., width* 15 *in., depth* 10 *in.*

775 An elegant dwarf Citron-wood Jewel Cabinet, consisting of three drawers, fluted in front and at sides, and edged with ebony; on a carved plinth, with old or-molu appliances, locks and key. *Height* 9 *in., width* 11 *in., depth* 9 *in.*

776 An early and elegant Cabinet, painted with Arabesques on a satin-wood ground, enclosing within two folding doors sixteen small drawers of various sizes. *Height* 26 *in., breadth* 24 *in., depth* 12 *in.*

This formerly belonged to the Princess Amelia, daughter of George III., who gave it at Ramsgate to Madame Planta, wife of Joseph Planta, Esq., Secretary of the Treasury in 1827.

777 A small bow-fronted mahogany Cabinet, consisting of three drawers, with locks, or-molu handles, and mounts of the Elizabethan period—on cabriole legs. *Height* 9 *in., width* 13 *in., depth* 7 *in.*

FINIS.

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